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A LITERARY STUDY OF SADDHARMARATNAVALIYA

Sunanda Mahendra de Mel

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of Philosophy in the University of London

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Abbreviations

BL	Buddhist Legends
BP	Buddhist Parables
DPK	Dhammapadatṭha Katha
JAOS	Journal of the American Oriental Society
JPTS	Journal of the Pali Text Society
JRAS	Journal of the Royal Asiatic Society
SRV	Saddharmaratnāvaliya
SS	Sahitya Sangarava
SSL	Sinhala Sahitya Lipi
SSV	Sinhala Sahitya Vamsaya

### ABSTRACT

This thesis is an attempt to assess the 13th century Sinhala text, Saddharmaratnāvaliya, a work based on the 5th century Pali text Dhammapadatthakathā. The introductory chapter examines briefly the period in which the work was compiled, the authorship and the contents in general. Chapter 2 attempts a classification of the stories of Saddharmaratnāvaliya broadly into four categories, viz. realistic, didactic, historic and fantasy. The contents of the text are considered under the headings of themes, allusions and characters in Chapter 3. In Chapter 4 the author's use of language is examined with special reference to his ability to use prose to communicate human experiences. Chapter 5 is devoted to a study of the author's use of literary techniques. In this Chapter special attention is paid to the use of psychological narrative techniques such as the technique of the stream of consciousness or the internal monologue. In the last Chapter, an attempt is made to examine to what extent the modern literary concept 'modernity' is applicable to the stories of Saddharmaratnāvaliya.

## Chapter 1

### INTRODUCTION

An important phase in the development of Sinhala literature is marked by the dawn of the Daṁbadeniya period. There are three chief historians who have tried to trace the chronology of the Daṁbadeniya period. They are Humphrey William Codrington, D.M. De Z. Wickramasinghe and W. Geiger. I would like to note the following comparisons made by them.

<u>Name of the King</u>	<u>Codrington</u>	<u>Wickramasinghe</u>	<u>Geiger</u>
Vijayabāhu III	1220-1224	1220-1224	1232-1236
Parakramabāhu II	1234-1269	1236-1269	1236-1271
Vijayabāhu IV	1267/8-1270	1270-1272	1271-1273
Buvanekabāhu I	1271-1283	1272-1283	1273-1284

(These dates are A.D.)

The details found in the Mahavaṃsa are insufficient for our study, and to obtain a knowledge of the history of the Daṁbadeniya period one has to study other books such as Hatthavanagallavihāra Vamsaya, Daḷadā Pūjāvaliya, Nikāya Saṅgrahaya, Daṁbadeni Asna, Rājaratnākaraaya (compiled in the 16th century), Rājāvaliya (compiled in the 17th century), Yogārṇava, Daṁbadeni Katikāvata, Kalundā Paṭuna (or Sinduva), Kaṇḍavurusirita, and Kurunāgala Vistaraya.<sup>1</sup>

Perhaps this remarkable phase should be considered as beginning

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1 See D.T. Devendra, Sāhitya Saṅgarāva (Daṁbadeni Kalāpaya) Colombo, 1958, p. 23 and 24.

in the Polonnaruva period, in which we encounter a series of books such as Amāvatura, Butsarāṇa, Jātaka Aṭṭvā Gāṭapadaya, Sasadāvata, Muvadevdāvata, and Dharmapradīpikāva. The work under discussion, Saddhammaratnāvaliya, compiled during the Dāmbadeniya period, differs from the works mentioned earlier in many aspects. Episodes from the Buddha's life and His teachings were the primary contents of all these works. But in the compilation of the Saddhammaratnāvaliya these contents were treated differently, with more originality. Originality, in this context, does not imply inventiveness or creativity; it lies in the way the writer handles even an old subject, giving it an entirely new form. He may draw his material from different sources, but through his own genius, experiences and sensitiveness of mind, he moulds it in his own fashion and transforms it into a new production. Herein lies originality. Even the great Indian poet Kālidāsa, and Shakespeare drew material for their dramas from other sources, but through their original artistic treatment they have breathed life into the mere skeleton they inherited. The same is the case with Dhammasena, the author of Saddhammaratnāvaliya.

As Martin Wickramasinghe says, "the pulpit prose that was created by the authors of Butsarāṇa and Pūjāvaliya was made into a very facile medium for narrative by the author of the Saddhammaratnāvaliya, Bhikṣu Dharmasena, than whom there was no cleverer story teller in the whole history of Sinhalese literature ... The

prose that began with the Butsarana tended to limit itself to a few stock themes and stereotyped modes of handling them. Dharmasena brought some relief into this monotony, drawing his subject matter from the lives of villagers and by introducing into his style the turns of speech and idioms of the folk..."<sup>1</sup>

"When Buddhism was introduced to the island under the aegis of Asoka, they found in his teachings the development of essentially their own genius", says Malalasekara, and adds that "Pali was the language consecrated as the instrument of, as it is called, 'The Buddha's word' and in order therefore to realize to the fullest extent the value of the heritage which the Master had bequeathed to them, they devoted their attention to the study of that language..."<sup>2</sup>

For the early Sinhala scholar, Pali was the main source of inspiration. Expression through Sinhala developed slowly. The Sinhala scholar's pursuit was to obtain and explore as much as possible from various Pali sources to kindle their power of expression through Sinhala works. While Sinhala remained a less important medium of expression, Pali continued to be assiduously cultivated. Kings, statesmen, and monks, studied Pali and wrote Sinhala works, either as translations or adaptations. Books were compiled in the form of chronicles, treatises on various subjects like law, medicine, rhetoric, prosody etc.

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1 Martin Wickremasinghe, *Sinhalese Literature*, translated by E.R. Saracchandra, Colombo, 1949, p.93.

2 G.P. Malalasekara, *The Pali Literature of Ceylon*, Colombo, 1958, p.1.

As the medium for lay experiences was now very restricted, a need was felt for a medium for more subtle expression in Sinhala. The Sinhala works written prior to the Daṁbadeniya period were hardly accessible to the laymen of the time. Perhaps also because of the whirlpool of events that took place in the Polonnaruva period, scholars could not pay any attention to the development of a lay literature.

From a historical point of view, the invasion of Māgha and the ravages it caused definitely retarded the intense literary activity of the Polonnaruva period.<sup>1</sup> When King Vijayabāhu III established himself on the throne of Daṁbadeniya, he invited to his capital the learned monks of the day, who had fled from Polonnaruva to places of safety and extended to them his patronage. As manuscripts of invaluable works had been destroyed by foreign invaders, the king had to have the texts copied.

Thus one of the source books of Ceylon history, Nikāya Saṅgrahaya, mentions that during this king's regime, there took place a synod or saṅgha saṅgani at the Vijayasundarārāmaya, built by the king himself, and that thereafter with much effort it settled various disputes which had arisen amongst the priesthood, formulated a new code of vinaya and did great service to religion.<sup>2</sup>

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1 H.C. Ray (ed.), University History of Ceylon, Colombo, 1959, Vol. I, Part I, p. 770.

2 Veragoda Amaramoli (ed.), Nikāya Saṅgrahaya, Colombo, 1950, p.26.

A span of about a century marks the development of Sinhala literature of the Daṁbadeniya period. Literary activities flourished among the several literary schools of the day. Some of the most important authors and their works can be classified as follows:

1. Vijayasundarārāmādhīpati Saṅgharakkhita of the Grānavāsi school of learning. Malalasekara<sup>1</sup> mentions him as a scholar versed in nirutti (grammar), rhetoric and prosody. In one of his books, Vuttodaya, he speaks with great respect for the grammarian Moggallāna and calls him one of his teachers. He also mentions among his preceptors a certain Selantarāyatana (Galaturumula) there, and in the colophon to the Sambandhacintā calls himself a pupil of Medhaṅkara "who purified the religion", evidently Udumbaragiri Medhaṅkara, a pupil of Kassapa and Sāriputta.

Sannasgala<sup>2</sup> says that Saṅgharakkhita was one of the foremost scholars of the Daṁbadeniya period. He helped King Parākramabāhu not only to purify the order of Saṅgha but also to compile the Daṁbadeni Katikāvata. There were two katikāvatas said to have been compiled during the Daṁbadeniya period. The purpose of such a work was to bring about settlement of disputes among the Buddhist clergy of the time. The word "katikā" means conference or 'get-together'. The two katikāvatas compiled during the Daṁbadeniya period are known by the names Vathimi Vijayabāhu katikāvata and Parākramabāhu katikāvata.

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1 Malalasekara, PLOC, p.197.

2 Punchibandara Sannasgala, Sinhala Sāhitya Vamsaya, Colombo, 1964, p.185.



It can be seen that some of the statements included in the former katikāvata were repeated in the latter. As a result the former katikāvata became dated and was used no more. The second one superseded it and was known as Daṁbadeṇi katikāvata.<sup>1</sup>

The following are the works of Saṅgharakkhita:

Vuttodaya - A treatise on Pali prosody based on an earlier Sanskrit work called Vṛttaratnākara compiled by Kedārabhaṭṭa.

Subodhālāṅkāra - A treatise on Pali poetics.

Susaddasiddhippayoga - A Tīkā on the Moggallāna pañcika.

Sumaṅgalappasādinī - A commentary on the Khuddaśāsikha.

Sambandha cintā - A Pali treatise on syntax.

Yoga vinicchaya - A Tīkā on Buddhaddatta's Vinayavinicchaya.

2. Mahānetrapāda mūla Sumaṅgala Mahāsthavira.

Sannasgala mentions this scholar as one of the popular commentators of the Daṁbadeṇiya period. He is also known as the incumbent of Nandi Pirivena. He compiled two commentaries, one known as Abhidhammattha vikāsinī, a Tīkā on Abhidhammāvatāra, and the other known as Sāratthasālinī, a Tīkā on Saccasaṅkhepa.<sup>2</sup>

3. Diṁbulāgala or Udumbaragiri Arañña Medhaṅkara Mahāsthavira of the Vanavāsī school of learning. Sannasgala says that this bhikkhu was the pupil of Rev. Buddhavaṇsa Vanaratana who lived during the

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1 Degammada Sumanajoti, Daṁbadeṇi Yugaya Vol. II, Vakkunuvala 1959, p. 151.

2 Sannasgala, SSV. p. 186.

Polonnaruva period of Ceylon history, and became high priest after Saṅgharakkhita.<sup>1</sup>

He wrote the following works:

Jinacarita - A Pali poetic work.

Payogasiddhi - A work on the Moggallāna grammatical system.<sup>2</sup>

Vinayārtha Samuccaya - A commentary on the vinaya piṭaka in Sinhala.

Reverend Diṁbulāgala Medhaṅkara had a pupil called Ānanda or Ānanda Vanaratana who wrote a Sinhala paraphrase of the grammatical work Padasādhana by Piyadassi, a pupil of Moggallāna.<sup>3</sup>

4. Reverend Anomadassi - The high priest of the Pratirāja Pirivena of Attanagalla. Rev. Sumanajoti says<sup>4</sup> that a work called Parōpakāraya was also written by this monk.

Daiva-jñākāmadhenu - A treatise in Sanskrit on astronomy and astrology.

5. Hatthavanagallavihāravaṁsa - This book was written at the request of Rev. Anomadassi, by an unknown author who was probably a pupil of his.

6. Pañcāmūla Parivenādhīpati Mahāsthavira.

Bhesajjamañjusā - A work in Pali on medicine.

7. Reverend Vedeha of Palābatgala Pratirāja Pirivena.

1 Sannasgala, SSV, p. 186.

2 Ibid. p. 186. Moggallāna vāyākaraṇayē parivāra granthayak vū payōga\_siddhiyat ...

3 University History of Ceylon, Vol. I., Part. II, p. 771.

4 Dambadeni Yugaya, Vol. II, p. 167.

Sihala Saddalakkhana or Sidatsaṅgarā - A work on Sinhala grammar.

Samantakūṭavannanā - A Pali poetic work of 800 verses describing the beauty of Śrīpāda.

Rasavāhinī - A Pali collection of Buddhist legends, some with a Ceylonese setting, later translated into Sinhala as Saddharmālaṅkāraya.

8. King Parākramabāhu II, more renowned as Kalikāla Sāhitya Sarvajña Paṇḍita Parākramabāhu.

Visuddhimagga Mahā Sannaya - A Sinhala commentary on the Pali Visaddhi Magga.

Nissandeha or Vinaya Vinicchaya Sannā.

Kavsilumina - A Sinhala poem in mahā kāvya style, a rendering of Kusa Jātakaya in the gi kāvya form.

9. Rev. Buddhaputra of Mayurapāda Pirivena.

Pūjāvaliya - A history of offerings in Sinhala.

Yogārnava - A Sinhala work on medicine.

10. Coliya Buddhapriya Mahāsthavira.

His works include Mahārūpasiddhi, a Pali work on grammar, and Pajjamadhu, a book of Pali verses describing the holy virtues of the Buddha.

11. Rev. Dhammasena.

Saddharmaratnāvaliya - The work under discussion. This work is partly translated from the Pali Dhammapadaṭṭhakathā by Buddhaghosa and partly translated and adapted from other sources and originally created. These points will be discussed later.

12. Rev. Gotama.

This scholar compiled a work called Sambandhacintā Vyākhyā, a Sinhala translation of the work of the same name, by Saṅgharakkhita, of the Grāmaṇīyaka school of learning.

13. Assaddanā piriven himi. Rev. Vimalakitti mentions a certain seat of learning called Assaddanā pirivena during the time of Parākramabāhu II.<sup>1</sup> The head of this seat of learning seems to have been one of the foremost scholars of this time. But Rev. Vimalakitti does not give any names of the works compiled by this scholar.

14. Dharmakīrti Upāsaka. Vimalakitti<sup>2</sup> states that this name is mentioned in Vinaya Viniccaya Tīkā as one who helped Rev. Vācissara to compile Vinayaviniccaya Tīkā. Vimalakitti also says that many more scholars of this type must have lived during this period, but are unheard of.

15. Siddhattha himi. Sannasgala<sup>3</sup> mentions this scholar as a pupil of Rev. Buddhapriya who wrote the Pali poem Pajjamadhu. This scholar compiled a work called Sārasaṅgaha, said to be written as a guidebook for those who preached the doctrine. This work according to Sannasgala is in Pali.<sup>4</sup>

In addition to these works, Sannasgala mentions other scholars and the Pali work Upāsakajanālaṅkāra written by Bhadanta Ānanda,

1 Madauyangoda Vimalakitti, Sāhitya Saṅgarāva (Dambadeni Kalāpaya), p. 35, 36.

2 Ibid. p. 35.

3 Sannasgala, SSV, p. 186.

4 Ibid. ....sārasaṅgrahaya etumangē prasiddha pāli racanayaki ...

and Abhidhānappadīpikā Tīkā whose author is not known.<sup>1</sup>

This long list of authors and their works gives evidence of the rapid proliferation of Sinhala and Pali writings in the Daṁbadeniya period. When Saddharamaratnāvaliya (hereafter denoted as SRV) is compared with the rest of the works of the period, it can be observed that it creates a genre for itself. As is mentioned earlier, Pali had been the language of the intellectuals, though for the sake of the exposition of the texts, glossaries and commentaries were in Sinhala. But with SRV this tradition seems to have become modified, for SRV is both a complete work as well as a commentary. SRV is acclaimed as one of the most popular works of the Daṁbadeniya period. It is basically a translation of Buddhaghosa's Dhammapadaṭṭhakathā written in the 5th century A.D. The main function of the stories of the SRV is the reinterpretation of the life and doings of the characters featured in Dhammapadaṭṭhakathā (hereafter denoted as DPK) in terms of everyday experience.

#### Authorship

As to the authorship of SRV, the colophon of the work itself bears evidence that the work was compiled by an elder named Dhammasena. The Pali verse giving the authorship of the work is as follows:

"Saddhammatṭhitimicchanto Dhammasenayatissaro  
Akāsi pavaram etaṁ Saddhammaratanāvaliṁ."

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1 Sannasgala, SSV, p. 187.

"The elder named Dhammasena desiring the firm establishment of the noble doctrine composed this Saddharmaratnāvali."

Apart from this evidence, no further details about authorship can be obtained. The name Dhammasena occurs in Nikāya Saṅgrahaya, too, together with a list of such scholars as Dīpaṅkara, Vilgammula, Anuruddha, Mayurapāda, and others who lived in this period.<sup>1</sup> D.B. Jayatilaka believes that the order of names appearing in Nikāya Saṅgrahaya is in order of seniority. He is, therefore, of the opinion that Mayurapāda (Rev. Buddhaputta of Mayurapāda Pirivena) and Dhammasena were contemporaries.<sup>2</sup> But this is only an assumption. Godakumbure<sup>3</sup> mentions a minor work, a sanne to a certain poetical composition, called Dahamgāṭaya written by a scholar called Dhammasena. But he cannot certainly say whether the author of Dahamgāṭaya and the scholar mentioned in Nikāya Saṅgrahaya were the same person. As it is, the only book that can be attributed with certainty to Dhammasena is SRV.

### Sources

The main source for the stories contained in SRV is DPK, the commentary on the stanzas of Dhammapada. The whole doctrine taught by the Buddha is said to be included in Dhammapada. This work consists of 423 Pali stanzas, said to have been uttered by Buddha himself, on about 300 occasions, to suit the temperament of the listeners in the course of his preaching sessions. Circumstances

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- 1 Veragoda Amaramoli (ed.), Nikāya Saṅgrahaya, Colombo, 1955, p. 28.
  - 2 D.B. Jayatilaka, Sinhala Sāhitya Lipi, Colombo, 1956, p. 70.
  - 3 C.E. Godakumbure, Sinhalese Literature, Colombo, 1955, p. 82.

leading to these utterances are presented in the form of a short story or parable. These background stories were called Nidānakathā, or 'original story'. The Dhammapada is one of the fifteen important treatises that comprise the Khuddaka Nikāya, the fifth and the smallest collection of the Sutta Piṭaka collection of discourses.

The traditional Pali stanzas and the Nidānakathās mentioned above were collected and explained by Buddhaghosa, the famous commentator. Pali verses of Dhammapada were regarded as sacred poetic utterances of Buddha, whereas this commentary by Buddhaghosa was separately treated as 'short stories' or parables which not only explain each of these stanzas properly, but also give an account of the persons and circumstances that led to its utterance. Thus, from a modern standpoint the stories voice the creative process of the stanzas. As aptly put by E.J. Thomas,<sup>1</sup> "the connection of the circumstances with the verses may often be only traditional, but the incidents have a quite independent value as they frequently record events in the life of the Master, and also present some of the important principles of his teachings. They give us a picture of the daily life of the Master as it was understood in the early days of the community." Regarding this comment, we could observe that in the study of these stories or parables (as they are called) the protagonist or the chief character is Buddha himself, around whom almost all events revolve.

These Nidānakathās were widely studied by Sinhala scholars

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1 Narada Thero, Dhammapada, Wisdom of the East series, Introduction by E.J. Thomas.

at the beginning of the writing down of the Sinhala literature. Dhampiyā Aṭuvā Gāṭapadaya, a glossary to the Dhammapadaṭṭhakathā compiled during the Anurādhapura period, bears evidence to this academic training. Also Dhampiyā Aṭuvā Gāṭapadaya can be considered as the oldest work the date of which can be fixed with certainty. It was compiled by King Kassapa V (913-923 A.D.). The existence of such a book shows that Dhammapadaṭṭhakathā and Dhammapada were widely used. Malalasekara tries to trace the authenticity of the tradition which ascribes DPK to Buddhaghosa. Thus he states:

"Not a few scholars are of opinion that the work is modern and that the author was a later Buddhaghosa (called Culla Buddhaghosa), who obtained his materials from the same source as the Sinhalese Saddharamaratnāvali, written by Mahāthera Dhammasena in the 13th century..."<sup>1</sup>

Compared, for instance, with the commentary on the Majjhima Nikāya, he says that DPK resembles more the Jātaka commentary than anything else. At best it seems to be the work of a compiler who collected and edited sermons and stories, not trying to create new ones, but trying to present merely in literary Pali what already existed as folklore.

Referring to SRV, Malalasekara comments that all the stories, save a few, are taken from the Dhammapada commentary or DPK as translations, and follow more or less the same order. The greater part, he emphasises, is merely a translation of the Pali original,

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1 Malalasekara, PLOC, p. 95-97.



though, as is stated in the work, it does not follow the text throughout.

Unlike the Pali commentary, the translator does not quote the actual words of the Dhammapada, but gives in most instances the substances of the aphorisms by way of introductions to each illustrative tale. SRV consists of 307 minor narratives preceded by a prologue called 'suvisi vivaranaya' and a brief history of Buddha's life followed by 28 other descriptive episodes such as Mangala sutra atuva and Maitri varmanava (taken from books such as Buddhavamsa). The compilation includes the story of Nāgasena and King Milinda too. This is one of the renowned Pali works elaborately compiled as Milinda Prasānaya in Sinhala during the Kandyan period of Sinhalese literature. The story of Nāgasena as it appears in SRV is an episode from his early life and the different stages of his erudition etc.. Among various stories in SRV the Diksaṅgi atuvāvehi kathāva has been accepted by scholars as directly borrowed from Diksaṅgi atuvāva or Dīganikayaṭṭhakathā and the two stories Kāṣṭavāhanarajjuruvangē kathāva and Sātāgiri Hēlavata yana dedenagē utpatti kathāva are found here without any counterpart in the original source.

In his catalogue of Sinhala manuscripts, Nevill makes the following observation about SRV:

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1 See Sumanajoti, Dāmbadeni yugaya Vol. II, Vakkunuvala, 1961, p. 229; Sannasgala, SSV, p. 149; Jayatilaka, SSL, p. 72; K.D.P. Wickramasinghe, Sinhala lekhaka parapura, Colombo, 1964, p. 192; Ananda kulasuriya, Sinhala Sāhityaya, Vol. II, Maharagama, 1963, p. 76.

This is a Sinhalese translation of the *Dhampiyā Aṭuvā* or *Dhammapada Aṭṭhakathā*. It is one of the most important works in the Sinhalese language, and yet was unnoticed by Alwis in his *Sidat Saṅgarā*, and is scarcely known to European scholars. This and the *Jāṭaka Aṭuvā*, seem to have been written about the same period, judging by the style, but I can find no direct clue to the actual date of the translation, beyond the author's name, *Dhammasena Thera*, which is subscribed to the work.

The author of *Saddharma Saṅgrahava*, *Dhammakīrti II*, who lived about A.D. 1360, states that *Buddhaghosa* wrote this *Aṭuvā*; and a colophon to the *Aṭṭhakathā* also states this. The introduction itself states that the translator translated it from Sinhalese into Pali at the request of *Kumāra Kassapa Thera*.

This commentary is a string of tales, strung upon words and allusions in the *Dhampiyā* text, but there can be little doubt that *Gautama Buddha* would be indeed surprised, could he see the development made. It must be recollected that we have no authority whatever for considering this volume as one of the three *aṭuvā* books arranged at the *Alu vihāre* conference and translated into Pali by *Buddhaghosa*. It was no doubt one of the *Aṭuvā* books then existing, but not one of the three drawn up at the *Alu vihāre*, and translated by *Buddhaghosa*. My own view is that this work represents the popular legends established before the time of *Walagam Bāhu*, but either not then treated as of full canonical value, or accepted by the rival

sect without dispute...'<sup>1</sup>

Nevill, too, states as follows about the deviations from the Pali text:

'The only addition which I can discover to the Pali original, besides the introduction and conclusion, is the story of Nāgasena Thera, and King Milinda, evidently taken from the same source or from the Milinda-Pañha...'<sup>2</sup>

D.M. De Z. Wicramasinghe in his Catalogue of the Singhalese Manuscripts in the British Museum, states that Saddharmaratnāvaliya, which is also called Ratnāvaliya, is an extensive collection of Buddhist tales elucidating the moral aphorisms of the Dhammapada compiled in or before the thirteenth century A.D. by Dhammasena.<sup>3</sup>

He also mentions that the following stories in SRV have no counterparts in DPK.

Story No. 3 Nāgasēna kathāva 36a - 53b.

Story No. 25 Pratyeka Bodhisatva caritaya 165.

Story No. 82 Kāṣṭhavāhana rajjuruvaṅgē kathāva 309b - 315b.

Story No. 96 Sātāgira Hēnavata dedenagē utpatti kathāva  
335a - 339b.

Story No. 311 Maṅgala sūtra aṭṭva ādivū kathāntara 644b - 707.

Story No. 312 Maitrī varṇanāva 693a - 707.

Wicramasinghe notes that 'of the tales that are not to be

1 Hugh Nevill, Mss. Catalogue of the Nevill Mss. Vol. I, Nos. 1 - 200 (British Museum), No. 191, Saddharmaratnāvaliya.

2 Nevill, Mss. Vol. I, No. 191, Saddharmaratnāvaliya.

3 Wicramasinghe, Catalogue of the Singhalese Mss. in the British Museum, 1900, p. 11 - 12, No. 13.

found in the DPK that concerning Nāgasēna thera (No. 3) is apparently an amplified translation of the Bāhira kathāva in the well known Pali work 'Milinda Pañha' (Questions of King Milinda). This book seems, therefore, to have been extant in its present form at the time of the compilation of the present work (i.e. in or before the thirteenth century), a fact hitherto unknown to Pali scholars. The tale No. 25 is stated in the text itself to have been taken from the Dīghanikāyattha kathāva (Buddaghosa's commentary on the Dīgha Nikāya). The sources from which story No. 82 and story No. 96 are derived have as yet not been traced. No. 311 contains a collection of myths relating to the universe, the Buddha etc., derived from the Buddhavaṃsa and various other sources. No. 312 treats of the future Buddha as the Anāgata vamsa dēsanā in Mayurapāda's Pūjāvaliya Chapter XV.<sup>1</sup>

Regarding the author, Dhammasena Thera, Wicramasinghe says that scarcely anything is known. He must, however, have lived in or before the thirteenth century A.D., as his name is mentioned in the Nikāya Saṅgrahaya along with other priestly authors such as Sāhitya Vilgammula, Anuruddha, Dīpaṅkara, and Mayurapāda, who lived in or before the reign of Paṇḍita Parākramabāhu (A.D. 1236 - 1271).<sup>2</sup>

Wicramasinghe also states that 'tales from the present work have from time to time appeared in print in Ceylon, but the publication of a complete edition was not begun until 1887. Since then three parts comprising the text up to tale No. 69 have been printed under

1 Wicramasinghe, Catalogue of the Singhalese Mss. in the British Museum, London, 1900, p. 18, No. 13, Saddharmaratnāvaliya.

2 Ibid, p. 19.

the editorship of Vēragama Puñci Bandāra.<sup>1</sup>

With regard to the original stories compiled by Dhammasena in SRV, Hettiaracchi<sup>2</sup> makes the following observation:

'....The third story (the story of Nāgasēna) is not found in the Dhampiyā Aṭuvā. It is taken from the external story (bāhira kathāva) of the Milinda Praśna. To show that all merits depend upon heedfulness, a story called Bālanakkhatta vata is related, and to emphasise it more, a story named Baraṇās rajjuruvaṅgē kathāva\* (238) is compiled. This story does not appear in Dhammapada, but is taken from Diksaṅgi Aṭuvā. The story named Kāṣṭhāvāhana rajjuruvaṅgē kathāva is taken from the Sutta Nipāta Aṭuvā. This appears in Gurulugōmi's Amāvatura too. Sātāgira Hēmaṇḍa dedenagē kathā vastuva is taken from Sutta Nipāta Aṭuvā. The Sūvisi vivaraṇaya and Sambuddha Caritaya that come at the beginning of the Saddharmaratnāvaliya are original creations. The 'Maṅgala sūtra aṭuvā ādiyū kathāntara' seems to be taken from Buddhavaṃsa texts and its commentaries... Though certain descriptions in the Pali aṭuvā are not taken into Saddharmaratnāvali, there are certain descriptions and materials in the Sinhala work which do not appear in the Aṭuvās...'

1 Ibid, p. 19.

Details given by Wicramasinghe about the manuscripts in the British Museum; OR4785 - Palm leaf; foll. 707 (22 leaves are missing) written in a bold clear hand, probably by a Kandyan scribe, early in the 19th century. The boards are lacquered and painted with floral and foliage ornamentation.

2 D.E. Hettiaracchi, SS, Colombo, 1958. The essay on Saddharmaratnāvaliya, p. 55.

\*We have observed that this story appears under several titles, viz. Baraṇās rajjuruvaṅgē kathāva, Diksaṅgi aṭuvāhi ena kathāva and Pratyēka bodhisatva caritaya. Jayatilake uses both the first and the second titles in his edition, the first title in the headlines of the text and the second in the list of contents.

A comparison of the stories of DPK and SRV shows that some of the stories in the collection were written by Dhammasena, or perhaps recreated from sources other than DPK. The stories in DPK are divided into Vaggas. The stories in SRV are not divided in that manner.

DPKSRV

- |                                                        |                                                                                                                                                                                                 |
|--------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1. In Yamaka Vagga of DPK there are 14 stories.</p> | <p>1. There are 15 corresponding stories in SRV. The extra one is named Nāgasēna terunvahansēgē vastuva (66).</p>                                                                               |
| <p>2. In Appamāda Vagga there are 14 stories.</p>      | <p>2. There are 16 corresponding stories in SRV. The two new additions are called Diksaṅgi aṭuvāhi ena kathāva (279) and Anitthigandha kumārayaṅgē kathāva (284).<br/>(See also Section 16)</p> |
| <p>3. In Citta Vagga there are 9 stories.</p>          | <p>3. There are 9 corresponding stories.</p>                                                                                                                                                    |
| <p>4. In Puppha Vagga there are 12 stories.</p>        | <p>4. There are 12 corresponding stories.</p>                                                                                                                                                   |
| <p>5. In Bāla Vagga there are 15 stories.</p>          | <p>5. There are 16 corresponding stories. The extra story is called Kākapeta vastuva (481). But this story is found as a sub story in Ahipeta vatthu (246) of DPK.</p>                          |

DPK (Continued)SRV (Continued)

- |                                                                                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>6. In Paṇḍita Vagga there are 11 stories.</p> <p>7. In Arahatta Vagga there are 10 stories.</p> <p>8. In Sahassa Vagga there are 14 stories.</p> <p>9. In Pāpa Vagga there are 12 stories.</p> <p>10. In Daṇḍa Vagga there are 11 stories.</p> <p>11. In Jarā Vagga there are 9 stories.</p> <p>12. In Atta Vagga there are 10 stories.</p> | <p>6. There are 11 corresponding stories.</p> <p>7. There are 11 corresponding stories. The extra story is called Kāṣṭavāhana rajjuruvangē kathāya (558).</p> <p>8. There are 15 corresponding stories. The new story is called Sātāgiri Hēmavata dedenagē kathāva (604).</p> <p>9. There are 12 corresponding stories.</p> <p>10. There are 10 corresponding stories. The two stories called Cabbaggiyānaṃ vatthu (369 - 370) in DPK are incorporated into a single story called Savaga vahandāgē vastu deka (686).</p> <p>11. There are 8 corresponding stories. There is no counterpart to Adhimānaka bhikkhūnaṃ vatthu (399) of DPK.</p> <p>12. There are 9 corresponding stories. The two stories in DPK, Devadattassa vatthu (419) and</p> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

DPK (Continued)SRV (Continued)

Saṅghabhedaparisēkkana vatthu (420) are combined and condensed into a single story in SRV called Devadatta saṅgha bhēdaka vastu deka (768).

13. In Loka Vagga there are 11 stories.

13. There are 11 corresponding stories.

14. In Buddha Vagga there are 9 stories.

14. There are 9 corresponding stories.

15. In Sukha Vagga there are 8 stories.

15. There are 8 corresponding stories.

16. In Piya Vagga there are 9 stories.

16. There are 9 corresponding stories. Anitthigandha kumārāyangē kathāva is related again but in an abridged way.

17. In Kodha Vagga there are 8 stories.

17. There are 8 corresponding stories.

18. In Mala Vagga there are 11 stories.

18. There are 12 corresponding stories. The new addition is called Sāriyut maha terunvahansēgē saddhivihārika namakagē vastuva (908).

19. In Dhammattha Vagga there are 10 stories.

19. There are 10 corresponding stories.

20. In Magga Vagga there are 12 stories.

20. There are 10 corresponding stories. The three stories in DPK named



DPK (Continued)SRV (Continued)

- Anicca lakkhana vatthu (539),  
 Dukkha lakkhana vatthu (540),  
 Anatta lakkhana vatthu (540)  
 are condensed into a single story  
 in SRV called Vastu tunak (216).
- |                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>21. In Pakinnaka Vagga there are 9 stories.</p> <p>22. In Niraya Vagga there are 9 stories.</p> <p>23. In Naga Vagga there are 8 stories.</p> <p>24. In Tanhā Vagga there are 12 stories.</p> <p>25. In Bhikkhu Vagga there are 12 stories.</p> <p>26. In Brāhmaṇa Vagga there are 39 stories.</p> | <p>21. There are 9 corresponding stories.</p> <p>22. There are 9 corresponding stories.</p> <p>23. There are 8 corresponding stories.</p> <p>24. There are 12 corresponding stories.</p> <p>25. There are 12 corresponding stories.</p> <p>26. There are 37 corresponding stories. The two stories in DPK, Naṭaputtakassa vatthu (687 - 688) appear in SRV as Rahatvū denamakagē vastu deka (1138). The two stories in DPK, Ekassa brāhmaṇassa vatthu and Uggasenassa vatthu (655) appear in SRV as Ektarā brāhmaṇa kenekugē vata hā Uggasena siṭṭu</p> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

DPK (Continued)

SRV (Continued)

putrayekugē vata (1090). But the second story, i.e. Uggasēna situputrayakugē vata, is missing, and the headlines of the text go as Ekṭarā brāhmaṇa kenekugē vata only.

Thus we observe that for 307 stories in DPK there are 308 stories in SRV. But in the actual classification of the stories we observe that there are certain stories added newly by Dhammasena. They are Nāgasēna terunvahansēgē vastuva, Dikṣaṅgi aṭuvāhi ena kathāva, (or Baraṇās rajjuruvangē kathāva), Sātāgiri Hemavata dedenagē uppattikathāva, and Kāṣṭhavāhana rajjuruvangē kathāva. As these stories do not occur in DPK it is necessary to examine from where they are taken.

Nāgasēna mahaterunvahansēgē kathāva

In relating Nāgasēna maha terunvahansēgē kathāva (66) in SRV, Dhammasena also refers to the previous story, i.e. Maṭṭakundalī vastuva, and states that this story, too, is related to solve the problems arising out of the Buddha's doctrine. As this story does not occur in Pali DPK, it is evident that the story is borrowed from Milinda Pañha, which is a long work of Indian origin

and not Sinhalese origin'<sup>1</sup> says I. B. Horner in the introduction to her translation of the Pali work. Horner, too, makes the following observation about the work. 'It has a wide range and covers much ground denoting deep erudition on the part of its compiler. His name is not known. He draws on innumerable canonical sources for illustration of points, opposed apparently inconsistent passages the one to the other for the purpose of making debates and dilemmas lead to a clarification and better understanding of the Teaching, makes use of Vinaya and Jātaka material, introduces a few Abhidhamma terms, some non-canonical notions and terms and discusses a number of the points of controversy also brought forward in the Kathāvatthu. Besides numerous 'hidden' references to the Pali canon in phrasing and allusions which appear to be introduced casually into the text and ascribed by it no specific work or speaker, the compiler also refers to many canonical works and Suttas and personages by name, obviously using them as sources...'<sup>2</sup>

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- 1 I. B. Horner, *Milinda's Questions*, Introduction, London, 1963, Vol. I. See also F. Max Müller, *The Questions of King Milinda*, Oxford, 1890, Vol. 35, p. 1 - 10.
  - 2 I. B. Horner, *Milinda's Questions*, Introduction, London, 1963, Vol. I.

Diksaṅgi atuvāvehi ena kathāva

The story in SRV titled Diksaṅgi atuvāvehi ena kathāva (No. 28.279) is also titled in the headlines of the edition of Jayatilaka as Baraṇās rajjuruvaṅgē kathāva and as Pratyeka bodhi satva caritaya in p.165 of the palm leaf manuscript of the text in the British Museum numbered OR 4765. (See also Wicramasinghe catalogue of Sinhala manuscripts in the British Museum). Though the version in the palm leaf manuscript differs from the printed edition, the story is the same in each case. This story is about a pious king called Brahmadata who allows his wealth to be taken by robbers. Ultimately, when rival armies try to attack his country, they are driven off by his spiritual powers. The story also depicts the vanity of warfare.

Though the title suggests that the story is taken from the Diksaṅgiya or Dīghanikāyatṭhakathā (the commentary on the Dīgha-Nikāya named Sumaṅgala Vilāsini), there is no trace of it in that text. Instead, this story is bodily borrowed from another source, i.e. Sutta Nipātatṭha kathā or Paramatthajotika.<sup>1</sup> Hence, the title of the story should be 'Kudugat saṅgi atuvāhi ena kathāva' or 'the story from the Kudugat saṅgi commentary'. Or else the story should be entitled 'Kudugat saṅgiyē Paramatthajotika nam sūtra nipāta atuvāvehi ena kathāva' or 'the story from the Paramatthajotika or commentary on Sutta Nipāta from Kudugat Saṅgi'.

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<sup>1</sup> Suriyagoda Sumangala Thera and Mapalagama Chandrajoti Thera (ed.) Paramatthajotika nama Suttanipatatṭha kathā, Khaggavisana sutta vanna, Vol. III. Simon Hewavitarana Bequest, Colombo, 1920, p. 40 - 42.

Kāṣṭhavāhana rajjuruvaṅgē kathāva

Katṭhahāri Jātaka<sup>1</sup> in the collection of jataka stories alludes to a character called Katṭhahāri. In the Dictionary of Pali proper nouns, Malalasekara gives three references to the occurrence of the character Katṭhavāhana.<sup>2</sup> The contents of the story in Katṭhahāri Jātaka are incorporated in Bodhirāja kumārayaṅgē vastuva (753) in SRV, with several deviations. In this story, as well as in Katṭhahāri Jātaka, the reader is told that the Buddha in one of his previous births was born as King Katṭhavāhana. Though the birth story of King Kāṣṭhavāhana is found in the collection of Jātaka stories, the Kāṣṭhavāhana rajjuruvaṅgē kathāva (558) in SRV has several deviations from the jātika story and Bodhirāja kumārayaṅgē vastuva. The first part of the Kāṣṭhavāhana rajjuruvaṅgē kathāva deals with the birth of the Kāṣṭhavāhana kingdom in Himavata and the king. The second part of the story deals with this king's encounter with some merchants from Baraṇās, which helps the King Kāṣṭhavāhana to make friends with the King of Baraṇās. Thus, the story of King Kāṣṭhavāhana is the birth story of a kingdom and a king and the friendships made by this king with another king.

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- 1 Pandita Navulle Dhammananda and Devinuvara Ratanajoti (ed.) Sītiyaṃ sahita jātaka pot' vahanse, Katṭhahāri jātakaya, Colombo, 1955, p. 31. See also E. B. Cowell, The Jataka, Vol. I, Cambridge, 1895, No. 7, p. 27.
  - 2 G. P. Malalasekara, Dictionary of Pali Proper Names, Vol. I, London, 1960, p. 489.

Sātāgira Hēlavata dedenagē utpatti kathāva

This story is taken from Sutta Nipāta.<sup>1</sup> Sātāgira and Hēlavata were two friendly yakkhas. Hēlavata was a yakkha chief to be invoked by the followers of the Buddha in time of need. This yakkha is said to have been present at the preaching of the Mahāsamaya Sutta. Hēlavata Sutta contains the conversation between Hēlavata and Sātāgira regarding the Buddha and the details of their visit to the Buddha. It is the ninth sutta of the Uraga Vagga of the Sutta Nipāta.

In Sātāgira Hēlavata dedenagē utpatti kathāva in SRV (604), there are three main sections. Firstly, about two young men who became monks and were discontented and brought about a schism in the order. Secondly, the story goes that these two monks with their sinfulness were born as two yakkhas. One in the Himavata in the Himalaya was known as Hēlavata. The other lived on the mount called Sāta in the central province and was known as Sātāgira. Thirdly, the story relates how they were included into the battalion of yakkhas belonging to Sakka. These two yakkha friends talk to each other about the beauty of the places in which they live and about the things they have heard. One of them relates to the other the necessity of listening to a sermon of Buddha. Later they are purified.

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1 See Woven Cadences of Early Buddhists (Sutta Nipāta) translated by E. M. Hare, London, 1947. The Sacred Books of the Buddhists, Vol. XV. The dialogue between Sātāgira and Hēlavata is found in the 'Chapter of the Snake', p. 25. See also Malalasekara, Dictionary of Pali Proper Names, London 1938, Vol. II, p. 1330.

Māṅgala sūtra atuvā ādivu kathāntara

This section which comes at the end of the SRV is borrowed from the Pali work called Buddhavaṃsa with deviations. Dhammasena translates the entire description of the life stories of Buddhas from Dipaṅkara to Gautama. His deviations from Buddhavaṃsa are subtitled as follows: Māṅgala kārana, Dānānisānsādi anusāsana, Sankṣipta gautama buddha caritaya, Kāśyapa Dipaṅkara ātulu sūvisi buduvarayange sankṣipta jivita caritaya, Buddharāsmi pramānaya, Anāgata vamsa desanāva or Maitriya buddha caritaya.

Buddhavaṃsa<sup>1</sup> is the fourteenth book of the Khuddaka Nikāya. The Dīghabhāṇakas excluded it from the canon but it was accepted by the Majjhimbhāṇakas. It contains in verse the lives of the twenty-five Buddhas, of whom Gautama was the last. The name of the Bodhisatta under each Buddha is also given. The last chapter deals with the distribution of Gautama's relics. It is said that the Buddhavaṃsa was preached at Sāriputta's request at the Nigrodhārāma in Kapilavatthu, after the Buddha had performed the miracle of the Ratanacāṅkama. The commentary on the Buddhavaṃsa is known as the Madhuratthavilāsini.<sup>2</sup>

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1 Richard Morris (ed.) Buddhavaṃsa and the Cariya Pitaka, P.T.S. edition, London, 1882, p. 1 - 65.

2 Malalasekara, Dictionary of Pali Proper Names, Vol. II, London, 1938, p. 310.

### Intention

As is said in the colophon to the work, Dhammasena desires the firm establishment of the Noble Order. But in the prologue to the stories or the Pūrvikā, he elaborates this intention and says that 'if a person leads a life of lesser compatibility to grasp the doctrine, but possesses the necessary virtues for it, this work is compiled to help him in his attainment of Nibbāna....'<sup>1</sup>

In the Pūrvikā the author accepts the fact that he has deviated at several places from the Pali. But he believes that he has taken the essence of the original pattern and apologises for the fact that he may have added distortions too. Thus he states:

'This treatise deviates from the Pali text, but retains the meaning therein. Whatever the different degree of divergence from the Pali text, the reader should not be bothered by it.

Those who do not see the path of purification being lost in the thicket of sins, with eyes covered by the dark mist of Ignorance, should reach the goal of Nibbāna by using the treatment given in the SRV, like a swan partaking of the milk from a mixture of milk and water, and as scholars achieve erudition irrespective of the Jāti (Birth, Caste and Family) of their teachers....'<sup>2</sup>

This prologue in SRV reveals not only the intention of the

1 Saddharmaratnāvaliya, Sāhitya Pracāraka Samāgama, Colombo, 1952, p. 2 '...esē heyin yamkenek ... karamha...'

2 Ibid, p. 2 '... pāli kramaya athāra ... nivan purayaṭa suven yāyutu ...'



author, but is also a device to hold the attention of the reader.

Further, the simplicity and modesty of the author is also conveyed.

Very often a rendering of a situation in the original work is

conveyed with its original flavour. First, I propose to examine

a passage from the original and its equivalent in the SRV. Following

is a passage from the story of Patacārā.

'....Tassā apareṇa samayena puna gabbho patitṭhehi: Sā paripunnagabbhā  
hutvā purimanayen'eva sāmikaṃ yācitvā yācanaṃ alabhamānā puttakaṃ  
aṅkenādaya tath'eva pakkamitvā tena anubandhitvā diṭṭhāpi nivattitum  
na icchi. Atha nesam gacchantānam mahāakālamegho udapādi samantā  
vijjulatahi ādittā viya meghatthanitehi bhijjamānaṃ viya  
dhārāpātānirantaraṃ nabhaṃ ahosi. Tasmiṃ khane tassā kammajavātā  
chalīsu. Sā sāmikaṃ āmantetvā sāmi kammajavātā calitā, na sakkomi  
sandhāretum, anovassanaṭṭhānaṃ me jānāhi'ti āha. So hatthagatāya vāsiyā  
ito cito ca upadhārento ekasmiṃ vammikamatthake jātagumbam disvā chinditum  
ārabhi. Atha naṃ vammikato nikkhamitvā ghoraviso āsiviso dasi...'<sup>1</sup>

The Sinhala equivalent is as follows:

'Kal giyasē tavat baḍadaru kenek ātivūya. Deveni varehida vadana  
avasthāvehidī demavpiyan laṅgaṭa kāṇḍavāgena yaṇṭa perāṭṭa kiya piya un  
nogivisnā heyin ādi upan daruvan payin yaṇṭa abala heyin unuṭ vadāgena  
baḍaduruvanut baḍin hāragena nikmuṇāha. Samaṇun luhubāṇḍavāgena gosin  
raṇḍavanṭa utsāha koṭṭat norāṇḍā nikmuṇahuya. Samaṇōt kaṭiva nikmuṇavuya.  
Mesē ekva yana kalāṭa nokal novēlā koṭṭala mahavāssak nāgiya. Evelēṭa

1 Kahave siri Ratanasara therō (ed.), Dhammapadatthakathā, Vol. 5, Part I, Colombo, 1919, p. 335 - 336; and H. C. Norman (ed.), The Commentary on the Dhammapada, (P.T.S. ed.), Vol. II, London, 1911, p. 262 - 263.

gasana viduliyen hā megha nādayen hā vasnā vassen ākāśaya  
 aturu siduru nātiviya. Evēlātama pita pita helā vidulīya  
 gasannāsē vilit paharanata vana. Āsa gugurannāse hānda gasantat  
 vana. Vasnā vasi bōvasēma prasava dukut bōviya. Samanun  
 banavālā vilit paharanata vana, 'sita pīdā balavat heyin 'āl vādapiyā  
 vilit lāgata nohemi. Notemi vadāpiyana tānak idikaravay kivuya..  
 Uyt dāṇḍak patak kapāganta nisi yakadāḍak hāragena dāṇḍu pat bālā  
 'avidinō tumbasak pita siti kālayak dāka dāṇḍak patak kapanta vanha.  
 Kapana solmanata tumbasin nayek avutlā dāṇḍu kapana tānattavu  
 kāpiya...<sup>1</sup>

The translation is neither a word for word rendering nor a distorted adaptation. While retaining the beauty of expression of the original Pali prose, Dhammasena succeeds in rendering in Sinhala the subtle nuances of Paṭācārā's tragic experience. At some times we encounter certain definite deviations from the original. To quote a passage from the same story: 'atthassā kucchiyan gabbho patitthāsi, sa paripunnagabbhā idha koci upakārako natthi mātapitaro nāma puttesu muduhadaya honti tesāṃ mañ santikan nehi tattha me gabbhavutthānaṃ bhavissati ti sāmikan yāci...<sup>2</sup>

The Sinhalese translation is as follows:

'...ikbitten ungē bada daru kenek ativūya. Vadana avasthāvehi dī metāna apagē nāsiya kenekun nāta. Demavpiyō nam daruvangē kavara nam varadak ātat taman daruvanta padamānavaka jātakayehi taman yakini vuvat atahāra yana putanuvan kerehi kalāvū sōkayen laya pālī mala heyin molok adahas āttōya. Daruvan vadanta mā oba giya mānavāyi.

1 SRV, p. 634-635.

2 DPK, p. 335; PTS edition, p. 261-2.

samanunta yācna kolōya....<sup>1</sup>

'By and by she became pregnant and when the time for delivery was near at hand, she made the following request to her husband:

"Here I have no-one to help me. But mother and father always have a soft spot in the heart for their child. Therefore, take me home to them that I may give birth to my child in their house...."<sup>2</sup>

The reference to Padamānavaka Jātakaya in the SRV does not occur in the Pali DPK. This new addition is a definite deviation from the original. But this deviation does not result in a distortion; instead, it illuminates and clarifies the experience to the learned reader. The story-teller, Dhammasena, assumes that this device is a shorter cut to the experience, and anticipates the reader will follow his use of the classical allusion. This kind of allusion to Jātaka stories, scriptures and myths, is quite a common device used in SRV. For example, the author alludes to Kusa Jātaka in Puttigatta Tissa terunvahansēgē vastuva (p. 335); to Sudhābhajana Jātaka in Macchhariya kōsiya sitānangē vastuva (p. 379); to Bhuridatta Jātaka in Gaṅgarohana vastuva (p. 957); then there is the reference to Karāṇiya metta sutta in Ārabdha vidharsaka bhikṣūnvahansēgē vastuva (p. 333); to Khaggavisāṇa sutta in Anitthighandha kumārayangē vastuva (p. 287); to Tirokhudda sutta in Laludayi terunvahansēgē vastuva (p. 746); to Ratana sutta in

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1 SRV, p. 634.

2 E.W. Burlingame, Buddhist Legends, Vol. 29, Part 2, Cambridge, Massachusetts, 1921, p. 51.

Gaṅgārohana vastuva (p. 957). Many more allusions and references could be traced.

Thus, we observe story-teller Dhammasena innovates and deviates from the original source in order to bring in an extra dimension and interpretation. It is stated that the very nature of Aṭṭhakathās demanded that they should be compiled in a manner to be easily understood, and the choice of Sinhala, which was mainly the people's tongue, is, therefore, no matter for surprise. This being the issue, Dhammasena had the fullest allowance for innovations and deviations. As to a deviation of the prose style of narration in SRV, Godakumbure quotes the story of Maṭṭakunḍali. He says that Dhammasena relates the pathetic original story with a great deal of humour, conveyed by his similes and metaphors, and he has enlarged the Pali commentary with so much success that his version of the story is far superior to the original as an edifying story.<sup>1</sup>

Some of the themes of the stories in SRV recur several times. For example, Kaliyakinnage vastuva (p. 101) or the story of the ogress named Kālī, can be compared with Kukulubijuvāṭa kana kumarikāvage vastuva (p. 968) or the story of the princess who eats eggs. In both stories the central theme is the same. The former is a more elaborate and complex story with its structure and characters, and events stretched afar, whereas the latter is a simple story or a mere summary of a story. A comparison of these

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1 C.E. Godakumbure, Sinhalese Literature, Colombo, 1955, p. 86.

stories will help illustrate the fact that while one story can be used for mere didactic purposes, the other can be used to objectify a basic human situation. Hatred is the underlying theme in each story. While one merely sermonises, the other depicts a human situation.

The theme of the story of the ogress is fused with a mythical parable about the harvest period in a pastoral society. Kālī in the story has to be treated as a symbolic representation of time. The deity who announces the harvesting time in the story later becomes the ogress named Kālī. In her last birth she attains a noble state by dispelling all defilements. This ogress in the mythology is referred to as Kālībarāṇḍī. Further, the story of Patacara and the story of Kisagotami, too, recur elsewhere in SRV as loosely knot parables, where their function is less important as fiction than in some of the more important stories. Thus, these loosely knot parables can be considered as mere summaries or as mere illustrations for sermons.

In the stories of SRV, we see Dhammasena constantly referring to myths and legends and also to vocations, such as agriculture, pottery, trade, seafaring etc. There are many references to cultural activities and ceremonial activities too.

Dhammasena's sensitivity has given day-to-day life a new form and meaning (dimension) which had been quite forgotten by his predecessors and contemporaries. Numerous similes, metaphors and

words drawn from various walks of life, in the hands of Dhammasena provide an original narrative device. An analysis of some of these devices will follow in the chapter on the use of narrative technique in SRV. The myths and parables embedded in the SRV can also be considered as one of the important devices which are used by the writer. 'The modern critical interest in myth derives partly from the anthropologists and psychologists (Frazer, Freud, Jung) and partly from philosophical studies.'<sup>1</sup>

In *Sūkara prēta vastuva* (p. 941) of SRV, a reference is made to a mythical animal with the head of a pig and the body of a man, described as a 'preta'. Burlingame refers to these pretas as ghosts in his Buddhist legends. He points out that most of these ghosts appear in the early 'preta vastu commentary'. This creature in the story was seen by Elder Moggallāna on his alms pilgrimage with Elder Lakkhaṇa, on their way from Rājagaha to Veluvana. On every occasion, these mythical creatures were seen descending from the Vulture peak (*Gijukūlu pavva*). When this observation of Elder Moggallāna was reported to Buddha, it is said that He had also experienced this image on the eve of attaining the Buddhahood. I propose to examine this occurrence of mythical creatures from a critical standpoint in a subsequent chapter.

Rare use of language (words, phrases etc.) too, is one of the novel factors that make SRV look different from some other Sinhala works. According to Jayatilaka, certain constructions in

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1 Graham Hough, *An Essay on Criticism*, London, 1966, p. 140.

the SRV are not in accordance with the commonly accepted grammatical rules. Thus he juxtaposes two types of constructions of Dhammasena. The first type is as follows:<sup>1</sup>

1. Yamsē geri 'sarak' tamangē paṭṭiya noharidda...  
(As cattle do not desert their herd)
2. Goyam kumburaṭa 'sarak' vādda nodennāsē...  
(As cattle are being prevented from entering paddy fields)
3. Niyam samayē geri 'sarak' koyit kālā pāhittaka heva vādahōnāsē...  
(As cattle who graze somewhere during the drought and stretch themselves in a water puddle)
4. Vāṭa koṭa goyam bimin 'sarak' navatannāsē...  
(As cattle are prevented from entering paddy fields by making fences).

Instead of the conventional inflected nominal form, Dhammasena uses the nominal stem 'sarak' in each of those examples. Jayatilaka also points out that in the following sentences Dhammasena uses the accusative plural 'sarpayan':

1. Yamsē 'sarpayan' gaman yanakala badagā yadda...  
(As serpents creep while they move)
2. Yamsē 'sarpayan' minisun dutukala badda...  
(As serpents get frightened at the sight of people).

In the first sentence, one could argue that the correct form should be nominative plural 'sarpayō' instead of 'sarpayan'. But the use

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1 D.B. Jayatilaka, Sinhala Sāhitya Lipi, Colombo, 1956, p. 88.

of the word 'sarpayan' does not change the meaning." In the second sentence, one could argue that again the word 'sarpayō' should be used instead of 'sarpayan', the reason being that two accusatives 'sarpayan' and 'minisun' cannot be used together. But there again the meaning intended is not altered. Therefore, Dhammasena, though unconventional in his structures, communicates the idea intended. Jayatilaka also cites the use of the form 'āttu' in the nominative, i.e.

1. Yamse 'āttu' balana balana deyak indurāma baladda...

(As elephants look keenly at whatever they look at)

2. Yamse 'āttu' sihi ātuva pā tabadda...

(As elephants take their strides consciously).

Jayatilaka is obviously wrong in saying that Dhammasena is unconventional here, for the form 'āttu' is clearly the grammatically correct nominative plural of the stem 'āt'.

As Jayatilaka points out, this work contains certain constructions which are either very rarely or not at all met with in the other classical texts of the Sinhala literature.<sup>1</sup>

The following are some examples:

1. Mesē mahāna 'valā' (instead of 'velā', 'vī', 'va' or 'vā').
2. Ratkaravu bōdhiyāta āsenna 'valā' (instead of 'velā', 'vī', or 'vā').
3. Galē vāda hev'lā' (instead of just 'heva').

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1 SSL, p. 89.



4. Pasuva 'piyā' giya mōriya rajjuruvō (instead of just 'pasuva giya').
5. Vipāka dīpiyanta (instead of 'vipāka denta').
6. Bāriyāsē (instead of 'bārivāsē' or 'bārise').
7. Nikmenta sitannāma (instead of 'sitatma' or 'sitannāhāma').
8. Saḷu saṅgala 'valut' dan dī (instead of 'saḷu saṅgalut').

Further Jayatilaka observes that the SRV contains a large number of words which are not normally found in other works, but usually in the contemporary colloquial idiom.<sup>1</sup> Following are some of the examples:

1. Vivarana 'patul' (colourful heels).
2. Kramavilaṅganādivū 'aḍuvāḍi' (major and minor distortions).
3. Satalis nava davasak 'siṅga gamanut' nativa (nothing obtained even after begging for forty nine days).
4. Raṁbagamnuvara 'āttavun' (the people of the city called Raṁbagamuva).
5. Kusalayata ketvū 'manpet' (the lanes that lead to the fields of merit).
6. 'Manpolu' (the barricades or obstacles).
7. Piduru 'kāṭiyak' (a stack of hay).
8. 'Gānu minissu' (womenfolk).
9. Sataravāṇi 'murayē' (on the fourth instance or fourth chance).
10. 'Arumava' tibena (something that shows strangeness).

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1 SSL, p. 90.

11. Ū 'musuppuva' piliyama 'alessam' va ganiti sitā (thinking that in his distress he would take the cure indifferently).
12. Diyakōlbada (in the shallow waters).

The characters that appear in the SRV come from all walks of life. They include kings, queens, treasurers, merchants, politicians, monks, physicians, robbers, murderers, prostitutes, peasants, potters, cynics, scholars etc. These characters came into the main work from the Indian legends, then consequently they became nationalized. As such we cannot hastily say that characters occurring in SRV are those of the contemporary society of Ceylon. At this juncture, it is important to note a comment by Ariyapala: '....Part of the material in the Sinhala version supposed to have been translated by Buddhaghosa, might have been based on stories borrowed from India, but as those were written in Sinhalese by persons in Ceylon, and must have existed in Ceylon for some length of time, they too must necessarily have some bearing on life in Ceylon during those early times. Unquestionably, the stories that originated in India throw much light on various aspects of Indian life, but all the new material that gathered round them during their course in Ceylon, must depict aspects of life in Ceylon, prior to the 5th century A.D....'<sup>1</sup>

The material taken from the Pali DPK and the original material added by Dhammasena can be distinguished by a comparative

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1 M. B. Ariyapala, Society in Medieval Ceylon, Colombo, 1956, p. 32.

study of the two works. But the evidence of the society depicted by Dhammasena in SRV can only be traced by a study of the inscriptions of the period.

A work that depicts such various aspects of life becomes a genuine mirror of life only when it invokes the true flavour of the soil in which it was born. The roots of SRV are laid in India, but due to the deliberate attempt at giving a local flavour, there appear a few anachronisms too. One such occasion is rightly pointed out by Godakumbure, in the story of Viśākhā. (There are four stories based on Viśākhā's life. See p. 387, 694, 728, 862. This reference is made to the first story.)

'Viśākhā's marriage took place in India, during the 6th century B.C., but in narrating the story it is said that the king of Kosala was accompanied by the Yuvarāja (sub king), Senevirat, (the commander in chief), Laṅkā Adhikāra, Demaḷa Adhikāra, which refer to ministers of the Sinhalese kings of the 12th and 13th centuries...<sup>1</sup>

A writer, like the many-faceted eye of a fly, may see all about him, but still fail to fuse what he sees into his main narrative. This is seen happening in many a modern play or novel. In SRV this is clearly visible. At times, while recounting a story set in India, the writer refers to places in Ceylon. Anitthigandha kumārayaṅgē vastuva (p.284) is one such example where the reader comes across Ceylonese towns such as Kālaṇiya, Anurādhapura,

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1 C. E. Godakumbure, Sinhalese Literature, Colombo, 1952, p. 87.

Galgamuva, etc. Despite these deviations, devices, and anachronisms, the stories of SRV begin with a normal exposition of the writer's intention and often end in the same way, connecting the story which follows. In this sense, the metaphorical name 'a garland of gems' (Ratnāvalī) is apt, and each story is a gem, threaded on it. Each story consists of a beginning, middle and end. But occasionally a story has a divergent structure too. One such example is the Kumuduppālānīta Duggata Sēvaka vastuva (p. 438). This story is translated from the DPK by Burlingame as 'the king and the poor man with a beautiful wife'<sup>1</sup>. The prefatory note by the translator is of much importance to our study. He states that 'this story, of which a late Burmese version is translated by Rogers, in Buddhaghosa's Parables, chapter XV pp. 125 - 135, illustrates on a large scale the literary methods and devices, employed by the Hindu fiction writers in general, and by the redactors of the Dhammapada commentary, the Jataka book and the Peta Vatthu commentary in particular, in their manipulation of recurring psychic motifs. The structure of the story is very interesting. It consists of a principal story, or a frame story, and three embedded stories. Each of these four stories was originally quite independent and the motif (or motifs) upon which each turns, occurs repeatedly in Hindu and Buddhist fiction'.<sup>2</sup>

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1 B.L., Vol. 29, Part 2, p. 100.

2 Ibid, p. 100.

In the introduction to Captain Rogers' book, Max Muller says that if we read the pages of Mahāvamsa without prejudice, and make allowance for the exaggerations and superstitions of oriental writers, we see clearly that the literary work of Buddhaghosa presupposes the existence, in some shape or other, not only of the canonical books, but also of their Sinhalese commentary.<sup>1</sup>

It is interesting to note that the story of King Kākavaṇṇa of Ceylon appears in Buddhaghosa's Parables as translated by Rogers from the version of DPK.<sup>2</sup> The story of Kākavaṇṇa does not appear either in the Pali DPK, or in its Sinhala translation SRV. Rogers' translation is said to be based on a Burmese work called Dhammapada Vatthu. This can be presumed to be an orthodox collection of Buddhist stories. A comparison of the Burmese work and the aṭṭhakathā will help clarify this point.

A tale or a story is, normally, artificially manipulated by a writer. The difference in a successful sensitive story, is that the artificial manipulation or contrivance is not visible to the general reader. As oriental scholars believed, through the skill called Pratibhā śaktiya, a trained artist can cover all his defects by his craftsmanship. In the traditional early stories such as Jātaka tales, Kathāsarit-sāgara, etc., the artificial manipulation is deliberately presented. We may say that the

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1 Captain T. Rogers, Buddhaghosa's Parables, London, 1870, Introduction.

2 See B.P., p. 185.

emphasis was not actually on the craftsmanship but on the 'message' intended. To a certain extent this is also the case with the stories of SRV. Dhammasena's 'good' characters in their unswerving noble effort to live virtuously, turn out to be, in the full implication of the term, super-human and too good for this world. On the contrary, the 'evil' are too very evil, but they are purified and turned to nobler than expected, through listening to the doctrine or through self-realisation. Nevertheless, the characterisations and the narrative devices do not adhere to a particular rule.

The originality with which Dhammasena handles his material is also important to our study. As we have mentioned earlier in this chapter, the originality does not imply pure inventiveness or creativity; it lies in the way a writer handles even an old subject, giving it entirely a new shape. He may draw his material from different sources, but through his skill, his own genius, experiences and sensitiveness of mind, he moulds it in his own fashion and converts it into<sup>a</sup> new production. Herein lies originality. Even Kalidasa and Shakespeare drew material for their dramas from other sources, but through their original artistic treatment they have breathed life into the mere skeleton they inherited. The same is the case with Dhammasena.

Dhammasena's SRV is a household book appreciated by many down the centuries. The stories, characters, situations, have had tremendous impact on the day-to-day life of the layman as well as the scholar.

## Chapter 2

### CLASSIFICATION

As discussed in the introductory chapter, the stories of Dhammapadatthakathā (denoted hereafter as DPK) are classified into separate Vaggas in accordance with its main source book Dhammapada. Dhammasena, in his compilation of the stories of SRV which is primarily based on DPK, does not classify the narratives either into Vaggas or into any other known literary form. It is admitted that Dhammasena's intention does not demand such a classification, for the reader is requested to discern good and bad through the stories. For the common reader, stories of SRV hardly need a classification, for all the stories thus compiled were regarded as moral fables or extra illustrations for sermons. As stated in the preface to the work, all the stories are related in order to prevent people doing evil deeds. As such, the author believes that all the stories should be regarded as sermons, or rather as illustrations to sermons.

But a critic of literature may hold a completely different view from that of a writer. A critical reader of SRV may observe that some of the stories surpass the boundaries of mere narrative. At least the experiences embedded therein involve various subtleties of human existence. Stories are based on the basic elements of human existence, such as Birth, Decay, Love, Lust,

Desire, Anger, Hunger, and various other elements of life.

Some of the stories recur in SRV and many have their reflections and parallels in Jātaka stories and folklore. But we observe a separate treatment in SRV. In the hands of Dhammasena these stories have at times given a closer view of life and at times escaped life. At times some stories are so very dramatically presented that they come closer to some of the realistic short stories of modern times. With some of these views as the background I propose to classify the stories of SRV into four broad groups, namely: (1) Realistic; (2) Didactic; (3) Historic; (4) Fantasy.

A clear definition of each of these groups cannot be achieved, for it is observed that if a certain story is grouped into one of the categories, the same story in some other aspect will fall into another category. Thus, one story classified as realistic may possess didactic elements also and could be classified as didactic.

In spite of such difficulties, we have classified the stories according to their contents, and the treatment of the contents by the writer. Most stories of SRV are related to day to day life from the point of view of contents, but in the treatment they shift from the daily scene. Thus, it can be observed that the success of a narrative lies in the treatment more than in the actual contents of the story. The same can be said of the characters pictured in SRV.

In a close examination of the stories of SRV, it is observed that the contents and forms of narratives differ. It seems to me



that some of the stories in the collection closely resemble the modern short story in contents and form. Sometimes a very commonplace event is treated by the writer with much sensitivity and skill. These stories I have categorized into a group titled Realistic.

Again we come across a type of story which resembles more a parable than a modern short story. The main intention of the writer in this genre is to use the story as a sermon. This type of story is categorized into a group called Didactic.

In SRV, the reader comes across several stories which relate either the story of a king, a queen, a lineage, a caste, a creed or the birth of a kingdom. And some stories have links with the history of Ceylon or India. This group of stories we may call Historic.

Due to the influence of mythology, religion, ritual and other mystical studies, we note that the writers of ancient Sinhala literature delighted in writing stories about departed spirits, hell and heaven. We come across stories of this nature in the SRV and we may categorize them as Fantasy.

This categorization is meant only for the sake of comprehension, and there cannot be a strict yardstick to examine this categorization.

In the realistic group of stories, we observe that the central situation hardly shifts from the worldly plane to a heavenly plane. The kosmos of the writer seems to be the daily scene of life. In most of the realistic stories, the writer tries to avoid as much

as possible the deus ex machina and the arrival of Buddha or Sakra to bring about a tame ending to the narrative. I must stress again that the classification given here is not the only possible one. I would like to classify the following stories as being more realistic than others.

Thulla Tissa terunvahansēgē vastuva (93);<sup>1</sup> Kosambānuvara vahandāgē vastuva (109); Mahākāla terunvahansēgē vastuva (120); Kāsava paridahana vastuva (128); Cunda nam hūru vaddāgē vastuva (167); Mitra denamakagē vastuva (192); Sāmavatiyagē vastuva (219); Vāsuladattāvangē vastuva (224); Māgandiyagē vastuva (230); Kumbhaghosaka siṭṭāṇagē vastuva (255); Cullapanthaka terunvahansēgē vastuva (263); Bālanakkhatta vastuva (277); Anitthigandha kumārāyāṇagē vastuva (284); Bhāgineyya Saṅgharakkhita terunvahansēgē vastuva (323); Cittahattha terunvahansēgē vastuva (326); Pūṭigatta Tissa terunvahansēgē vastuva (334); Macchariya kōsiya siṭṭāṇagē vastuva (375); Kumuduppālāṇita duggata sēvaka vastuva (438); Jambukajīvaka vastuva (472); Utpalavarnā vastuva (470); Ektarā karsakayakugē vastuva (462); Kuṇḍalakēsige vastuva (594); Paṭācārā vahandāgē vastuva (633); Kisāgōtamindāgē vastuva (640); Sulu eksalu bamuṇange vastuva (647); Kukkuṭamittayāṇagē vastuva (667); Kōka nam vaddahugē vastuva (673); Manikārakulupaga Tissa terunvahansēgē vastuva (676); Kuṇḍadhāna terunvahansēgē vastuva (689); Pilōtika terunvahansēgē vastuva (715); Viśakhā vastuva (387); Tambadāli

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1 Numbers within brackets denote the page numbers of SRV - Sītiyaṃ Sahita Saddharmaratanavaliya (no editor), Sahitya Pracaraka Samagama, Colombo, 1952.

namvū horāgē vastuva (586); Sukha sāmāṇera vastuva (178);  
 Viśākhāvan yeheliyan<sup>ge</sup> vastuva (728); Uttarā nam sthavirindāgē  
 vastuva (736); Sirimā vastuva (731); Rupanandā nam sthavirindāgē  
 vastuva (739); Mallikā bisavungē vastuva (743); Mahadhana  
 siṭuputhugē vastuva (751); Kumāra kasup terunvahansēgē māṇiyandāgē  
 vastuva (762); Dahara bhikkhū kenekun vahansēgē vastuva (775);  
 Cīncamāṇavikāvangē vastuva (789); Asadisa dāna vastuva (793);  
 Anēpiḍu maha siṭuhugē put Kālā namvū siṭu putrayāgē vastuva (798);  
 Nāyangē kalahaya sansindavū vastuva (844); Tunpiya putmā kenekungē  
 vastuva (858); Anitthigandha kumārayangē vastuva (864). (The  
 last story, like many other stories in SRV, occurs here for the  
 second time. In the first instance, this story possessed many more  
 features of a realistic story. In theme it resembles Kusa Jātaka.  
 Prince Anitthigandha appears here as another apparition of Prince  
 Kusa, though in the treatment of the theme Kusa Jātaka possesses  
 advanced fictional elements.) Ektarā brāhmanayekugē vastuva (866);  
 Rohiṇī bisavungē vastuva (873); Uttarāvangē vastuva (879); Puṇṇa  
 nam diyaṇiyangē vastuva (892); Geri marā kana kenekugē putakugē  
 vastuva (898); Bilī vāddakugē vastuva (934); Dārusākatikayangē  
 vastuva (972); Kudā Subhadrāvangē vastuva (977); Sundarī  
 paribrājikāvangē vastuva (981); Ektarā mālu bamuṇāṇa kenekugē  
 vastuva (994); Sānu sāmāṇera vata (1000); Sivuruhaḷa kenekungē  
 vata (1017); Bandhanāgāra vastuva (1019); Khēmā nam meheṇingē vata  
 (1021); Uggasēna nam siṭu put<sup>h</sup>ugē vastuva (1023); Dhanuggaha  
 vata (1028); Hansa ghātaka bhikkhūndāgē vastuva (1043); Boho

vahandāge vastuva (1053); Sumana samaṇēra vata (1064); Pabbhāravāsi Tissa terunvahansēge vastuva (1096); Candrābha terunvahansēge vastuva (1107); Sundara samudda terunvahansēge vastuva (1112); Jatila terunvahansēge vastuva (1117); Vaṅgisa terunvahansēge vata (1139).

In the realistic category of stories, we observe two definite functions. In some stories, within a detailed framework, there are particular problems of human conduct and feeling. In the others, there are only the more general movements of human destiny. In the first category, there is a spontaneity of emotions, evoked through the central experience. This element is quite lacking in the second category due to the compiler's deliberate attempt at introducing characters already stamped as 'do gooders' or 'evil doers'.

Another division can be made. In those realistic stories where the compiler does not attempt to comment on characters, incidents, and situations, the reader is made to grasp every detail in the experience. This process can be regarded as assisted by the author's silence. This enables the reader to obtain a reliable view of a character's mind and actions. By the kind of silence the author maintains, by the manner in which he leaves his characters to work out their own destinies, or tell their own stories, the author can achieve effects which would be difficult or impossible if he allowed himself or a reliable spokesman to speak directly, and authoritatively, to us. The author's silence in the narrative and the author's predominant comment are the two main streams to observe in the stories of SRV. Furthermore, by employing some of

the general important story-telling devices such as 'interest' and 'suspense', an author can successfully enhance a story. In SRV there are many such stories. The stories of Kisā Gōtāmī, of Kuṇḍalakēśī, of Paṭācārā, and of Bhāḡineyya Saṅgharakkhita, are examples. In these stories we also hear an inward cry of the characters. This inward cry of the characters can be reckoned as an inceptional stage of the technique often called by modern critics the 'stream of consciousness' or the internal monologue. These are some of the terms used by critics to denote a special depicting of the inner thoughts of the characters, without any external manipulation of the writer. One good example of the use of this device at a basic stage is the story of Bhāḡineyya Saṅgharakkhita. (I propose to discuss the use of this device in the discussion of the use of literary techniques in SRV in Chapter 5.) Presently we may observe that this technique is used in SRV as an unconventional and unorthodox one. Though many human experiences are realistic in nature, they can be moulded into various other forms by the hands of a writer; but the stories here categorised as being realistic will exclude forms such as surrealism or fantasy.

What is the relation of narrative fiction to life, ask Rene Wellek and Austin Warren, and say that 'the classical or neo-classical answer would be that it presents the typical universal - the typical miser (Moliere, Balzac) the typical faithless daughters (Lear, Goriot).'<sup>1</sup>

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1 Rene Wellek and Austin Warren, Theory of Literature, London, 1963, p. 213.

When we take into account the realism of a work, we have to take into account the whole world of the work or the kosmos of the writer as well. This includes the theme, the characters, vision of the writer, structure of the work, etc. The realism of the work cannot be judged by its factual accuracy. A writer may present his facts correctly but fail to capture the realism of these facts.

We are content to call a writer a realist when his kosmos creates a true-to-life genuine picture. In this way, a realistic writer's feelings are more intimate than those of a Didactic or a Historic writer. From a modern critical standpoint, the story of Kisa<sup>1</sup> can be compared with Anton Chekhov's Lament.<sup>2</sup> In both stories the central theme is the realisation of the inevitability of death. The difference lies in the treatment of the themes by the two writers. The narrator of Chekhov's story had lost his only son, he knows that his only son is dead, but wants to relate this incident to someone who would listen. He fails to find a proper person who will listen to him, so he tells his whole story to his only companion, his horse. Kisa also had lost her only child, who was born prematurely. She fails to realise that her child is dead and goes on in search of medicine. Buddha advises her to seek a pinch of mustard from a house where there had not

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1 A discussion of this story follows in Chapter 3.

2 Brooks, C. and Warren, R.P. (ed.) *Understanding Fiction*, N.Y., 1943, p. 242.

been a death. Kisā is unable to find such a house. By the time she realises this, she has also realised the commonness of death. Death, she believes, for the first time, is inevitable. The reader, too, experiences her realisation of the phenomenon of Death. Both personas of these two stories are shown to be beings in quest of a certain factor of human existence. This realisation broadens the vision of the reader too. The reader is made to contemplate a realistic truth of his life.

The term realism is also used to denote a certain kind of literature that attempts to depict life in an entirely objective manner, without idealization or glamour and without didactic or moral ends.<sup>1</sup> But it must be noted that some of the realistic stories in my classification can be classified as didactic stories or moral fables too. Most of the religious stories and legends are didactic in nature, as they were designed to either preach or propagate religious and other ethical values. A major portion of the stories of SRV can be classified as didactic stories. We observe the writer taking sides in the narrative either out of his own mouth or out of the mouth of some character who is more or less his spokesman. This is actually in accordance with the religious literary tradition in which the writer tends to advocate and take sides more than actual objectifying. These didactic stories propagate the doctrine by the use of a certain event in the life of a monk or a layman. Thus, this element of

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1 William Rose Benet, *The Reader's Encyclopaedic* (2nd ed.) 1965, p. 844.

propaganda is predominant. That propaganda spoils art is the general assumption of literary critics. As clearly stated by Arnold Kettle, "There is today a good deal of prejudice against the idea of propaganda. We tend to suspect the 'novel with a purpose', forgetting perhaps that the important thing about a book is not its purpose but its effect. (Its purpose is relevant only in so far as we are concerned to analyse causes of the achieved effect). Now every novel, for better or for worse, achieves some effect and it is an effect made not in a vacuum but upon us. Every novel we read must to some extent (be it ever so little or ever so temporarily) change us. According to the degree of effect which it achieves it will (nearly always without our realizing it) influence our actions. Every novel is in this sense propagandist and it is as well to bear that fact in mind."<sup>1</sup>

This comment by Kettle is very true of these didactic stories of SRV. Some aspects of them have spread among people and enabled them to change their actions. For example, fearing the hell or the burning cauldron, people give up adultery, or fearing the tree of thorns (the 'kaṭu im̐bula' as it is called) people give up other sins. This is true generally of the common readers, but the change in the educated is also important.

The following stories in SRV can be classified as Didactic

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1 Arnold Kettle, *An Introduction to the English Novel*, Vol. 2, London, 1962, p. 39 - 40.



stories. These stories also can be subdivided into romantic legends, moral fables, beast tales and parables etc. These stories possess a certain number of realistic features, nevertheless, the treatment of the themes is principally Didactic. Chakkhupāla terunvahansege vastuva (32); Maṭṭakundali vastuva (53); Agasavu vata (134); Nanda mahā terunvahansege vastuva (159); Dhammika upāsakayange vata (170); Devadatta vata (173); Samandēvi vata (190); Dvisahāyaka bhikṣu vastuva (297); Mahāli prāsna vastuva (299); Ektarā bhikṣu Kenakunge vastuva (311); (Most of the stories that are named in this manner, i.e. a story about 'a certain monk' or about 'a certain person' are meant to be special sermons delivered by Buddha at a particular moment in his preaching sessions. Trials and tribulations in the life of monks and laymen are taken as subjects for sermons, for we observe on many such occasions a certain monk obtains a subject for meditation and repairs to the forest to meditate, but he fails owing to some difficulty. At this moment Buddha sends his divine image and delivers a sermon. Being inspired, the monk attains a higher state of sanctity. Or at some other moment, the character of a certain person, a man or a woman, is made to act as an example for an evil or a virtue. Thus, stories with names such as 'Ektarā kelembiyāna kenekunge vastuva' are quite frequent). Mēghiya terunvahansege vata (314); Ārabdha vidarsaka bhikṣu vahansege

vata (333); Nanda gopāla vastuva (338); Prthivī sannisrīta kathākarana bhikṣūnvahansēgē vastuva (344); Miriṅgu kamatahan kala bhikṣūnvahansēgē vastuva (346); Pātheyyakājivaka vastuva (381); Chattapāṇi upāsaka vastuva (384); Anada maha terunvahansēgē pāna visadim vata (418); Sakdeviṇḍu bat dun vata (420); Gōdhika terunvahansēgē vastuva (424); Sirigutta vastuva (426); Mahā kassīyapa saddhivihārika eka namakagē vastuva (449); Ānanda sitāṇangē vastuva (453); Ganthibhedaka choura vastuva (456); Lāludāyi terunvahansēgē vastuva (457); Bhaddavaggiya terunvahansēgē vastuva (458); Sumana mālakāra vastuva (465); Sudharma terunvahansēgē vastuva (487); Vanavāsika Tissa terunvahansēgē vastuva (494); Rādha terunvahansēgē vastuva (509); Assaji punabbasuka vastuva (512); Channa terunvahansēgē vastuva (513); Mahākappina terunvahansēgē vastuva (515); Pandita sāmaṇera vastuva (526); Kāṇa mātā vastuva (543); Pansiyak denā vahansēgē vastuva (547); Dhammika terunvahansēgē vastuva (549); Dharmaśravana vastuva (551); (This kind of story is very simple in its structure, for monks are seen discussing a certain subtle point in Dhamma, anticipating the visit of Buddha. Buddha arrives at the spot and enquires what they were discussing prior to His visit. As the monks disclose their difficulties, the Buddha delivers a suitable sermon). Āgantuka pansiyak denā vahansēgē vastuva (552); Jivakayan pāna vicāla vastuva (553); Mahasup maha terunvahansēgē vastuva (555); Bellatṭthisīsa terunvahansēgē

vata (557); Anuruddha maha terunvahansege vata (568); Kosambā  
 nuvara Tissa terunvahansege vastuva (573); Sāriyut maha  
 terunvahanse pāna visandū vastuva (576); Khadiravaniya Rēvata  
 terunvahansege vastuva (577); Ektarā striyakage vastuva (585);  
 Dāruciiriya terunvahansege vastuva (590); Anartha vicāla  
 bamunānge vata (600); Sāriyut maha terunvahansege mitra  
 bamunānge kathāva (613); Khānukondāṇṇa vastuva (628);  
 Sappadāsa terunvahansege vastuva (629); Bahuputtika sthavirindāge  
 vastuva (644); Seyyasaka terunvahansege vastuva (652); Lada dev  
 duvage vastuva (653); Asaññata bhiksūn vahansege vastuva (661);  
 Bilāla pādaka sitānānge vastuva (662); Mahadhana velāṇḍānānge  
 vastuva (665); Tun denekun vahansege vastuva (679); Savaga  
 vahandāge vastuva (686); Bohō kumara varunge vastuva (688);  
 Visākhādi upāsikāvarunge pehevas vicāla vastuva (694); Bahubhāṇḍika  
 nam terunvahansege vastuva (705); Santati amāttange vastuva (710);  
 Lāludāyi terunvahansege vastuva (747); Ananda maha terunvahanse  
 prasna vicāla vastuva (749); Padhānika Tissa terunvahansege vastuva  
 (760); Mahākāla nam sovan upasakayange vastuva (766); Dēvadatta  
 saṅghabhēdaka vastu deka (768); Attadattha terunvahansege  
 vastuva (774); Pansiyayak denā vahansege vastuva (779); Abhayarāja  
 kumārāyange vastuva (780); Sammuṇjani terunvahansege vastuva (781);  
 Aṅgulmal terunvahansege vastuva (783); Pehera duvaniyange vastuva  
 (784); Tisak pamāṇa bhiksūn vahansege vastuva (788); Māra dūn

tun denāge vastuva (801); Anāṇḍa maha terun prāsna vicāla  
 vastuva (832); Anabhirata bhikṣūn vahansēge vastuva (834);  
 Anāṇḍa maha terunvahansē prāsna vicāla vastuva (841); Bohō  
 bhikṣūn vahansēge vastuva (842); Tōḍeyya brāhmaṇa vastuva (843);  
 Mārayāge vastuva (847); Kosol rajjuruvaṅge parājaya vata (848);  
 Ektarā kula daruvāṇa kenakunḡe vastuva (849); Ektarā upāsaka  
 kenakunḡe vastuva (850); Pasēnadi kosol rajjuruvaṅge vastuva (858);  
 Tissa nam tera kenakun vahansēge vastuva (855); Sakdeviṇḍuhuge  
 vata (856); Ektarā kelembiyāṇa kenakunḡe vastuva (860);  
 Visakhavāṅge vastuva (862); (This particular story falls into  
 the category of realistic narratives earlier owing to its sensitive  
 treatment of the theme. Here the story is a mere didactic fable.  
 Similar observations can be made of some other stories). Sakēta  
 vastuva (890); Atula upāsakayaṅge vastuva (895); Savaga  
 vahandāge vastuva (897); Ektarā brahmanakenakunḡe vastuva  
 (901); Tissa nam bhikṣūn kenakunḡe vastuva (902); Lāludāyi  
 terunvahansēge vastuva (904); Ektarā kula daruvāṇa kenakunḡe  
 vastuva (906); Sāriyut maha terunvahansēge saddhivihārīka  
 namakage vastuva (908); Pansiyayak upāsakavarunḡe vastuva (910);  
 Tissa nam ladaru bhikṣūndāge vastuva (911); Upāsakavarun pas  
 denakunḡe vastuva (913); Mendaka maha siṭṭānāṅge vastuva (916);  
 Varada soyana terunvahansēge vastuva (924); Subhadra  
 paribrājakayaṅge vastuva (925); Vinīscayāmatyayaṅge vastuva (926);  
 Savaga vahandāge vastuva (927); Ekkudāna rahat tera kenakun

vahansēgē vastuva (928); Lakuntaka bhaddiya terunvahansēgē vastuva (930); Bohō vahandāgē vastuva (931); Hatthakayandāgē vastuva (932); Ektarā brāhmanayāna kenakungē vastuva (932); Tithayangē vastuva (933); Bohō vahandāgē vastuva (936); Pansiyayak denā vahansēgē vastuva (937); Vastu tunak (938); Potthila terunvahansēgē vastuva (945); Mahalu vahandāgē vastuva (948); Sāriyut saddhivihārika namakagē vastuva (950); Mahadhana velāṇḍanangē vastuva (953); Kisāgōtamindāgē vastuva (954); Patācārāvangē vastuva (955); (These two stories appear elsewhere with the same titles, where they are treated as realistic narratives, in view of the contents). Citta nam siṭṭanangē vastuva (967); Kukulū bijuvata kana kumārikāvagē vastuva (968); (The theme of this story recurs in *Kalayakkhini* vastuva classified under the realistic group). Padhānakammika Tissa terunvahansēgē vastuva (940); Bhaddiya nuvara vahandāgē vastuva (969); Lakuntaka bhaddiya terunvahansēgē vastu deka (970); Vajjiputtaka bhiksūn vahansēgē vastuva (974); Ēka vihariya terunvahansēgē vastuva (980); Vaggumudā nam hō tera vasana vahandage vastuva (985); (More detailed story said to be given in *Uttara minis dham pariṇi* of *Vinaya*<sup>1</sup>). Khēma nam upāsakayangē vastuva (986); Durvaca namakagē vastuva (988); Ektarā striyakagē vastuva (988); Āgantuka bohō vahandāgē vastuva (989); Nivatunge

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<sup>1</sup> See *The Book of the Discipline (Vinaya Pitaka)*, Vol. I, Translated by I. B. Horner (Mrs. Rhys Davids (ed.)), London, 1949, p. 154.

vastuva (990); Nivata savuvange vastuva (991); Tamanvahansē ma  
 arabhaya vadāla vata (992); Hastisilpayehi dakṣa kenakun  
 vahansege vastuva (993); Pasēnadi kosol rajjuruvange vastuva (999);  
 Baṇḍeraka nam ātuge vata (1004); Pansiyak denā vahansege vastuva  
 (1005); (In this story the Buddha's departure to Parileyyaka  
 forest is briefly described. The detailed story is in Kosambānuvara  
 vahandāge vastuva, classified in the realistic group.) Marayage  
 vata (1006); Sūkara pōtikavage vata (1014); Mārayāge vata (1032);  
 Upakājivakayange vastuva (1033); Aputtaka sitānange vastuva (1038);  
 Ānkura vastuva (1040); Bhikṣu vahandā pas namakage vastuva (1041);  
 Kōkalika vastuva (1046); Dharmārāma terunvahansēge vastuva (1047);  
 Vipakṣa sēvaka bhikṣu vahansege (1049); Pañcaggadāyaka bamunānange  
 vastuva (1050); Pansiyayak denā vahansege vastuva (1059); Santakāya  
 terunvahansēge vastuva (1060); Naṅgolokura terunvahansēge vastuva (1061);  
 Vakkali terun vahanse vastuva (1063); Prasāda bahula bamunānange  
 vastuva (1078); Bohō vahandāge vastuva (1079); Mārayāge vata  
 (1079); Ektarā bamuṇu kenakunge vastuva (1080); Anāṇḍa maha terun-  
 vahansege vastuva (1081); Ektarā pavīdi kenakunge vastuva (1082);  
 Sāriyut maha terunge vastuva (1082); Mahāprajāpati Gōtamindāge  
 vastuva (1084); Sāriyut maha terunvahansēge vastuva (1085); Dululu  
 bamunāna kenakunge vastuva (1086); Kovun bamunakuge vastuva (1086);  
 Kisa gōtamindāge vastuva (1089); Ektarā brāhmaṇa kenakunge vastuva  
 (1090); Bamunān dennakuge vata (1091); Akkōsaka Bhāradvāja nam  
 bamunānange vastuva (1092); Sāriyut maha terunvahansēge vastuva (1093);  
 Upulvan sthāviraṇḍāge vastuva (1094); Ektarā brāhmaṇa kenakuge vastuva

(1095); Khēmā nam sthāvīrindāgē vastuva (1095); Ektaṛā bhikṣu kenakun vahansēgē vastuva (1099); Herana vahandā satara namakagē vastuva (1100); Mahāpanthaka terunvahansēgē vastuva (1103); Pilindivaccha maha terun vahansēgē vastuva (1104); Ektaṛā kenakun vahansēgē vastuva (1107); Sāriyut Mugalan denamagē vastu (1106); Rēvata terunvahansēgē vastuva (1107); Sivalī maha terun vahansēgē vastuva (1111); Jōtiya terunvahansēgē vastuva (1136); Rahatvū denamakagē vastu deka (1138); Dhammadinnā vahandāgē vastuva (1142); Aṅgul mal maha terun vahandāgē vastuva (1143); Dēvaṅgika bamunānan pāna vicāla vastuva (1144).

Didactic stories are often weaker treatments of realistic stories. Stories we feel to be better narratives are here classified as realistic. But the experiences that lie in these realistic stories recur in didactic stories too. In a close study of the two forms of narratives, we conclude that most of the didactic stories are summaries of realistic stories. For example, we tend to compare the story of Kisa in the realistic group and the same story in the didactic group. While the story in the realistic group is a complex complete story, the story in the didactic group is only an outline plot. The former can be compared to Anton Chekhov's Lament, whereas the latter has to be excluded from that category. The same observation and pronouncement can be made with regard to some other stories of the didactic group.

### HISTORIC

As was said earlier in the introduction to this classification

that the narratives which focus the reader's attention mainly on a certain historical character, lineage, tribe, race or kingship, are included in the historic group. We observe that these stories are based either on folklore or on historical and religious chronicles of India and Ceylon.

These stories categorized as historic, throw much light on the study of the Buddhist culture and civilization of ancient India and Ceylon. On the one hand, these stories relate some of the 'events' that have happened' and on the other hand, 'the recorded versions of things that are supposed to have happened' in these two countries. For the study of SRV from a literary point of view, these two factors are important, for the events that possess historical significance bear elements of human experience. As such the events of the past and the story of these events are equally important, for the skilful writer blends these two factors, to make a work of art that remains no longer history, but a human experience.

As Robert Scholes says, 'the very word "story" lurks in the word "history", and is derived from it. What begins as investigation must end as story. Fact, in order to survive, must become fiction. Seen in this way, fiction is not the opposite of fact, but its complement. It gives a more lasting shape to the vanishing deeds of men'.<sup>1</sup>

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1 Robert Scholes, Elements of Fiction, New York, 1968, p. 3.



The following stories can be classified into a historic group of narratives in SRV.

Nāgasēna maha terun vahan̄sēgē kathāva (66); Udēnī vastuva (196); Viḍḍabha vastuva (347); Kaṣṭavāhana rajjuruvaṅgē kathāva (558); Sātāgira Hēmaṇṇa dedenāgē utpatti kathāva (604); Dīghāyu kumārayaṅgē vata (614); Suprabuddha śākya vastuva (684); Nāyāṅgē kalahaya sansindavū vastuva (844); Pasēnadi kosol rajjuruvaṅgē vastuva (853); Anātha piṇḍika sitāṇaṅgē vastuva (656); Mugalan maha terunvahan̄sēgē vastuva (700); Bōdhirāja kumārayaṅgē vastuva (753); Sudovun maha rajjuruvaṅgē vastuva (777); Licchaviṅgē vastuva (863); Gaṅgārōhana vastuva (956); Sivalī maha terun vahan̄sēgē vastuva (1111); And other stories from Maṅgala sūtra aṭuvā ādivū kathāntara (1145) to Anāgata vamsa desanāva (1220);

It is difficult to give a proper definition to this group of stories, for they possess elements of both fiction and history. Well-known biographical details of Buddha and his contemporaries and different accounts of contemporary India are included in these stories. It is difficult to see that Dhammasena has added any originality to these stories.

### FANTASY

The group of stories classified as fantasy are basically drawn from Hindu and Buddhist mythology. These stories are few in number. In literature the term fantasy is not widely used. This term is drawn from music to denote a special kind of dreamy

quality in instrumental music. But in literature ghost stories, horror stories and stories of departed spirits too may be given the same name. The province of this special kind of stories lies in between the romantic story and the realistic story. 'Myths have a meaning', says P. Thomas, and adds that 'just as strata of earth give an indication of the life of the earth and even of the progress of life through prehistoric times, myths are thought fossils which teach us in allegories and symbols the story of culture and civilizations that precede ours, and the attempts of primitive man to solve various human problems'.<sup>1</sup>

Perhaps it would be interesting here to see the explanation of this term fantasy in connection with western literature, by David Daiches. He states: "Fantasy may be written with the deliberate intention of suggesting a moral order or a kind of significance in life wholly different from anything generally accepted or imagined: it might be said that in so far as Blake wrote fantasy, that was its purpose. It may be an implicit - perhaps even an unconscious - criticism of the way the world works with us. Alice in Wonderland continues to delight us (whatever added insight into its origins we may derive from Freud) because it is in a sense a continuous criticism of experience as we know it and of the laws of thought as we accept them. It is worth noting that fantasy appears either when community of belief is so generally established that fantasy will immediately be recognised for what it is and never confused with reality, or, conversely, in a transition period

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1 P. Thomas, *Epics, Myths and Legends of India* (Bombay, India - no date), Introduction, p. 6.

when community of belief has been shattered and the writer turns to fantasy because of the difficulty of deciding what is real and what is fantastic...<sup>1</sup>

A special kind of story with a departed spirit as the central figure appears both in DPK and SRV. These stories of departed spirits or Pētas are called ghost stories by Burlingame. They are as follows:

Crow ghost (29.138); Snake ghost (29.139); Snake and crow ghost (29.137); Sledge-hammer ghost (29.140); Pig ghost (30.153); Skeleton ghost (30.191); Boa-constrictor ghost (29.300); Hungry ghosts (28.208ff). These stories have a special function as fiction. The central experience is superimposed by a conventional mythical creature or chimaera as seen by Elder Moggallāna at the mythical peak called Gijukulu pavva or Vulture peak. From the structural point of view these stories are divided into two parts, the present story and the past story. The present story is the appearance of the mythical creature on the said peak as seen by Elder Moggallāna. The past story is the event that led to the birth of the ghost or the mythical creature. Sometimes this past story is narrated by the author, on other occasions the creature itself utters the story. Only after very grave offences is a person born as a ghost. Buddhist texts such as Pēta vatthu describe the grave offences and evil that result in such a birth.

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1 David Daiches, *A Study of Literature*, London, 1948, p. 120.

An attempt to kill a Buddha, killing an Arhant, injuring a pious person, causing a schism in the order of Sangha, all result in being born as a Peta.

As all these stories were meant to prevent people doing evil deeds, they can be classified as Didactic moral fables, with a difference, the difference being the make-believe quality in the narratives.

Gehman, in his translation of Pali Pétavatthu stories, makes a few relevant observations on the Buddhist ghost stories and its tradition. "The name Peta\_vatthu (Sanskrit: preta vastu) means the story of the departed or the spirits of the dead. The Pali Peta is equivalent to the Sanskrit Preta, which is derived from the root 'i' (to go) with the prefix 'pra'. The word signifies, therefore, "having passed on" or in other words, "having passed from this world to the next"; hence 'the departed one' or the 'spirit of the dead'. Both in Sanskrit and Pali the word is specialised to refer only to the spirits in torment or in a state of purgatory.... The spirits of the Vimāna vastu lived relatively in bliss. The Petas live in Paraloka or Yonder World. We must not, however, identify the punishment of the Petas with the greater torment in a confined cell. It may not be mal a propos to call the Peta existence the Buddhist purgatory..."<sup>1</sup>

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<sup>1</sup> Jean Kennedy and Henry S. Gehman, The Minor Anthologies of the Pali Canon, Part IV, Vimana Vatthu and Petavatthu, London, 1942, p. 136.

Though SRV draws much material from Petavatthu, the stories cannot be regarded as direct translations. Though found in folklore, it is difficult to trace evidence of a written ghost story tradition in Sinhala literature before SRV, though Petas and other departed spirits are referred to in Pali works of Ceylon, derived from the Hindu mythology of India.

As Gehman points out, "Buddhism encourages the monastic life, which of course necessitates liberality on the part of the layman. In the Petavatthu many a man and woman had to pay the penalty for niggardliness towards or abuse of the monks..."<sup>1</sup>

We observe that this kind of Pali literature lays much emphasis on a didactic cum fantasy element divorced from actual reality. The mercenary motives exemplified in these tales are firstly present in DPK and subsequently in SRV.

In Sanskrit literature, too, there are references to ghost stories or Preta stories. The fifth book of Avadānaśataka is a collection of Preta or ghost stories. The descriptions of Pretas and the events that led to the birth of such Pretas are the same in Avadanasataka and DPK (also SRV).

Pretas in literature and in folklore make their appearance both by day and by night, in various places, and are recognised

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1 Jean Kennedy and Henry S. Gehman, The Minor Anthologies of the Pali Canon, Part IV, Vimana vatthu and Petavatthu, London, 1942, p. 136.

by their kinsmen. They seek alleviation from their sufferings, but do not profit by direct gifts. 'Pin anumōdan' is the merit giving process described in Buddhist literature and folklore. By this process, a Preta can be released from its agony in hell. And subsequently it can be reborn in heaven depending on the amount of merits acquired. A Preta verily knows of his sins and is constantly confessing them to a virtuous person, such as a monk or a saint. As Avadānaśataka belongs to the Hīnayāna Buddhist literature, it is quite natural that the cult would leave traces in the lay literature of Ceylon.

The following stories in SRV can be classified as fantasy or ghost stories:

Kāka prēta vastuva (481); Ahi prēta vastuva (482); Saṭṭhikūṭa prēta vastuva (484); Sankicca sāmanēra vastuva (617); Yamā maha pelahara vata (805); Ērakapatta nā rajjuruvangē vastuva (828); Aggidatta nam perevi bamuṇaṇangē vastuva (836); Sūkara prēta vastuva (941); Duścarita phalānubhavaya karana satvayangē vastuva (984); Kapila nam matsyayāgē vastuva (1009); Sakdevindugē vastuva (1034).

In the Duścarita phala anubhavaya karana satvayangē vastuva, there is a reference made to a special kind of Prēta who were born as departed spirits on the Vulture Peak. They are called Mahāna prēta as they have committed deadly crimes as monks. These monks in their sinful behaviour were known as Dussila

nahana. Prētas of this kind appear on the said Peak in the form of a priest or a skeleton. They are described as follows:

'Mama, āvātni, giju kuḷu pavven basnem tun sivuru patrat  
ginigena dilisennāvū āṭasākillak bhikṣu lesin hā bhikṣuṇi  
lesin hā sāmāṇēra lesin ha sāmāṇērī lesin hā hikman lesin āvidi  
prētayan diṭṭimi. Mama un dāka saṁsāra dōṣayen mama midinimi  
sinā pahala keḷemi....'<sup>1</sup>

"Oh, Bhikkhus, when I was descending the Vulture Peak, I saw a monk, a nun, a novice, walking fast in the guise of a skeleton, holding a begging bowl and a set of three robes. I thought it to be a departed spirit (Preta). Having seen it, I laughed to myself, thinking that I am released of this sickness of the birth cycle."

In this last classification, I have included several mystery and miracle stories too. In these stories we observe that the entire setting is imaginary and make believe, and the events do not have a direct bearing on worldly life. This class of story is quite the opposite of stories in the realistic group. As Peta stories signify a special phase in fiction, no effort is made in this chapter to collate them with religion and folklore.

Finally, it has to be mentioned that this classification of narratives into four groups is made in order to bring clarity to the study of SRV, and not in any way to give preference to one over the other.

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1 SRV, p. 985.

### Chapter 3

#### CONTENTS OF SADDHARMARATNAVALIYA

Some of the commentators on SRV, such as M. B. Ariyapala and Martin Wickramasinghe, have classified the contents into three broad groups - political, social and religious. This classification, in my view, is based on a sociological point of view. But I propose to examine the contents of SRV from a literary point of view. For, "Literature, all will admit," says Raymond Williams, "very frequently provides social evidence. But those who look for this evidence and proclaim it are too often persons whose training has been exclusively sociological and who are in many ways unfitted for the reading of creative literature."<sup>1</sup>

In Chapter 1, I examined briefly the function of the author Dhammasena, as being a translator-cum-creator. He bases his work on DPK. In the process of translating the contents of DPK Dhammasena tries to recreate some of the situations in it by way of deviations and new additions. These additions consist largely of similes and metaphors and classical allusions to early texts. Many a classical allusion is drawn from sources familiar to most people of the time. These undoubtedly help the reader to understand the narrative more clearly and precisely. References

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1 Raymond Williams, *Reading and Criticism*, London, 1950, p. 100.



to Jātaka tales and scriptures, similes, metaphors, technical terms and studies of the characters of human beings and animals which have appeared in the early texts and folklore etc., comprise the full gamut of additional matter in SRV. For a clearer study of the SRV from a literary standpoint, I wish to consider the whole contents of the work under three broad headings, namely (1) themes, (2) allusions, and (3) character studies.

The themes of the stories of SRV are enormous in scope and multitudinous in number. They are mainly based on the lives of the beings of the terrestrial plane and the celestial plane. Most of the themes of the stories of the terrestrial plane have been classified already as realistic, didactic and historic. Characters appearing in these stories are drawn from almost all walks of life. The vivid and various vicissitudes of their actions, behaviour, habits, customs, attitudes, feelings and experiences form the themes of the stories. Some of the themes are presented as mere ideas and some as objective experiences. As Lionel Trilling has said, "The most elementary thing to observe is that literature is of its nature involved with ideas because it deals with man and society, which is to say that it deals with formulations, valuations and decisions, some of them implicit, others explicit."<sup>1</sup>

The themes of the stories of SRV range from severe physical

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1 Lionel Trilling, *Liberal Imagination*, London, 1951, p. 282.

pain to sublime spiritual happiness. Thus all the vicissitudes in the lives of beings, such as birth, death, decay, love, lust, hunger, hatred, etc. become basic general themes of the stories. Apart from these are the more complex rare experiences such as abortion, adultery, incest, sex perversion, suicide etc. While some of the stories deal with these themes in entirety, others just refer to them.

Vivid aspects of birth and death are the central experience of some of the most important stories of SRV. The story of Kali yakinni or Kālī yakinnagē vastuva (101), the story of Kisā Gōtami or Kisā Gōtamindāgē vastuva (640) and the story of Paṭācārā or Paṭācārā vahandāgē vastuva, can be quoted as good examples. In the last two stories great stress is laid on the inevitability of death. In other stories such as Sāmavatiṅgē kathāva (203), Māgandiyagē kathāva (224), Gōdhika terunvahansēgē vastuva (420) and Maṇikāra kulupaga Tissa terunvahansēgē vastuva (676), death is treated with a difference. This will be understood in the course of the analysis of the stories. The story goes that Kisā was the daughter of a treasurer of Rajagaha and in her early life whatever she touched turned to gold. She got her name, Kisā, because she was as lean as a blade of grass. This fortunate damsel was not so fortunate after her marriage, for after a short period of marriage a premature child was born to her. This child died as soon as he was able to walk about. As she had never before experienced death, she prevented those who were trying to cremate the dead child, saying,

'I will ask for medicine for my child.' Thus saying, she clasped the child and went wandering from house to house. At each she asked just one question, 'Is there not a medicine for my child?'

Those who heard her asked, 'Are you mad to ask a medicine for a dead child?'

She paid no heed to what they said and went on asking the same question. Then she was seen by a certain wise man, who thought to himself: 'This woman is crying perhaps because she has not seen death. This must be the death of her first child.' Thinking thus, he stopped her and said, 'Daughter! I do not know of a medicine for your child, but I can direct you to a doctor who knows of many a medicine.'

'Tell me, father, where is He?'

'Buddha knows all about the universe, he will give you a medicine. Go and meet Him.'

'Good,' she said, and hastened to meet Buddha. After having worshipped Buddha, she sat before Him devotedly. Then she asked, 'Sir, pray help me. Do you know of a medicine for my child? I have heard you possess medicine.'

'Yes, I can help you,' said Buddha.

'Please do so,' she said.

'What is required is just a pinch of mustard seed from a house where no death has occurred.'

'Thank you reverend Sir,' said Kisa and went to fetch a pinch of mustard seed. At the door of the first house, she asked for a

pinch of mustard seed. When the householder brought a pinch of mustard seed, she asked whether there had been a death in this house.

'Yes, many died, only a few remain,' said the householder.

'Then this mustard is no medicine for my child,' said Kisā, and rushed to another house to ask the same question. In this manner she went from house to house. But she could not obtain any mustard from a house without a death. Darkness grew. Not a single house could provide her with a pinch of mustard seed to her requirements.

'This is indeed a difficult task, to obtain a pinch of mustard seed from a house without a death. I thought it was only my child who was sick, but many have died, few remain.' Following this stream of thought, she realised that there was no medicine for the dead child. Her heart, which had grown soft by her great affection for the child, hardened. Like an ascetic discarding desire, she laid the dead body of the child on the ground and ran to the Buddha.

'Did you get the pinch of mustard seed, Kisā?' asked Buddha.

'No, sir, I failed. I went all over the village in search of a pinch of mustard, but failed to obtain any from a house which had not experienced death.'

'Now you realise that your child is dead, and that all living things die. So there is no medicine for death. There is one eternal medicine hard to obtain.'

Thus, Buddha delivered a sermon on the inevitability of death and the way to deathlessness. At the end of the sermon, the story says that Kisā attained the supreme state of Nibbāna, the deathless state.

This summary of the story of Kisā enables us to see the theme; the inevitability of death is brought home to us by the writer, without much sermonising. Realisation of both birth and death are created simultaneously in the mind of the reader as well as in the mind of Kisā. Objective narration is at its height in this story.

The theme of decay is also a dominant factor in many of the stories of SRV. This experience is also presented both in a subjective manner and objective manner. I find the following stories in SRV more subjectively narrated than others.

Pūtigatta Tissa terunvahansēgē vastuva (334); Sirima vastuva (731); Geri marākana ekakugē putakugē vastuva (898); Rūpanandā terindāgē vastuva (739). Burlingame translates the story of Pūtigatta Tissa appearing in DPK as follows:

A certain youth of station who lived at Savatthi heard the Teacher preach the Law, yielded the breast to religion, retired from the world and after admission as a full member of the order, became known as Elder Tissa. As time went on, an eruption broke out on his body. At first appeared pustules no bigger than mustard seeds, but as the disease progressed they assumed successively the size of kidney beans, chick-peas, jujube seeds, emblic myrobalans

and vilva fruits. Finally, they burst open and his whole body became covered with open sores. In this way, he came to be called Elder Putigatta Tissa. After a time, his bones began to disintegrate and no-one was willing to take care of him. His under and upper garments, which were stained with dried blood, looked like net cakes. His fellow residents, unable to care for him, cast him out and he lay down on the ground without a protector.

Now Buddhas never fail to survey the world twice a day. At dawn they survey the world, looking from the rim of the world towards the Perfumed Chamber, taking cognizance of all that is without. Now at this time, Elder Putigatta Tissa appeared within the net of the Exalted One's knowledge. The Teacher, knowing that monk Tissa was ripe for Arhatship, thought to himself: 'This monk has been abandoned by his associates. At the present time he has no other refuge than me.' Accordingly, the Teacher departed from the Perfumed Chamber and, pretending to be making rounds of the monastery, went to the hall where the fire was kept. He washed the boiler, placed it on the brazier, waited in the fire-room for the water to boil, and when he knew it was hot, went and took hold of the end of the bed where that monk was lying.

At that time the monks said to the Teacher, 'Pray depart, Reverend Sir, we will carry him in for you.' So saying, they took up the end of the bed and carried Tissa into the fire-room.

The Teacher caused a measure to be brought and sprinkled hot water. He then caused the monks to take Tissa's upper garment, wash it thoroughly in hot water and lay it in the sunshine to dry. Then he went and taking his stand near Tissa, moistened his body with hot water and rubbed and bathed him. At the end of the bath his upper garment was dry. The Teacher caused him to be clothed in his upper garment and caused his under garment to be washed thoroughly in hot water and laid in the sun to dry. As soon as the water had evaporated from his body, his under garment was dry. Thereupon, Tissa put on one of the yellow robes as an under garment and the other as an upper garment and with body refreshed and mind tranquil, lay down on the bed. The Teacher took his stand at Tissa's pillow and said to him, 'Monk, consciousness will depart from you, your body will become useless and, like a log of wood, will lie on the ground.' So saying, he pronounced the following stanza:

'In no long time this body will lie on the ground,

Despised, with consciousness departed, like a useless log.'

At the conclusion of the lesson, Elder Pūtigatta Tissa attained Arhatship and passed into Nibbana. The Teacher performed the funeral rites over his body and, taking the relics, caused a shrine to be erected.<sup>1</sup>

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1 Burlingame, Buddhist Legends, Vol. 29, Part II, p. 20 and p. 334 of SRV.

This story is not only an example of a story depicting the concept of decay, but also an example illustrating the great compassionate qualities of Buddha. The theme of decay is most vivid in the passage describing the ulcers of the body. The description in SRV is much more touching than in DPK. The passage is as follows:

'Habāṣā vitara sīn kaṣ ātivalā pasuva muṇṣāva pasuva mā āta sāva pasuva āmbula sāva pasuva belsāva lā pāsī gosin pālī silvanṭa vana. Siyal sirura vēyan kā parandaḥ patak men siduru visiduru viya.' (335 SRV)

'First of all, the ulcers on the body were like mustard seeds, and they grew to be like muṇ seeds and those grew to be like mā seeds, and then to āmbula seeds, and finally grew to be like wood apples or beli fruits. The ulcers burst open and the whole body was like a dried bark eaten here and there by ants.'

The reader feels the actual sickness and the total experience of the sufferings of Putigatta Tissa. Yet another remarkable factor in this story is that the writer does not employ any unnecessary sentimentality in describing the experience of suffering; instead the reader's feelings are evoked by the appropriate use of sensitive prose. The sufferings of Putigatta Tissa are created within the story. Thus the story objectifies the intention of the writer.

A comparison of the story of the courtesan Sirima in DPK and



SRV (731) further reveals that the story in SRV is more artistic, in the sense of its brevity and exactness in the evocation of the concept of transience and decay of the human body.

The story goes that Sirimā was a beauty and a prostitute who would receive a thousand gold pieces for a night. Despite these activities, she possessed the virtuous quality of offering alms to monks. When monks arrived to receive alms, she would offer meals mixed with ghee, bee honey and molasses. She would prepare sixteen cauldrons of rice. In this manner she would prepare more than was actually required for the alms giving. The story goes that a certain monk was particularly delighted at Sirimā's alms. Then other monks asked this monk where he had been and he replied that he had had a dainty meal at Sirimā's house. Further, the monk went on to describe her beauty more than the meals. It so happened that certain monks were disturbed by this, while one monk contemplating on the vanity of physical beauty attained Arhatship.

Once Sirimā became afflicted with a certain disease and removed her jewels and lay down. When the monks came to receive alms from her, she was unable to treat them in the former manner. Then she asked her maid attendants to serve the monks in the way she used to. Further she wanted to make her devotions to the monks, but her great feebleness made it impossible. With the greatest difficulty, she worshipped them with her trembling hands.

The monk who so liked to see Sirimā knew her plight and went

on contemplating her in her sickness. 'Even in sickness she looks beautiful. What manner of beauty must she not possess when she is well and strong and adorned with all her jewels...'

As he went on thinking about this, he failed to restrain his senses. Human passions arose within him. He was unable to take food, and went to the monastery with his bowl and lay down in the cell. On that very day, in the evening, Sirima died. The king announced that Sirimā, the sister of Jīvaka, the great physician, had died. At this announcement, Buddha arrived at the spot. Buddha requested the king not to burn Sirimā's body and asked him to have the body laid down in the burning ground and a watch set, so that crows and dogs might not devour it. The king did so. Three days passed. On the fourth day the body began to get bloated and from the nine openings of the body, which were like sores, there oozed maggots. Her whole body was like a cracked pot of boiled rice. This body was incapable of arousing feelings of love.

The story continues that people who had frequented her and paid heavy sums of money saw the putridity of the body and were disillusioned. Now that young monk had lain for four days without touching food, paying no attention to anything; the rice in his bowl had rotted like the body of Sirimā and the bowl was covered with mildew.

The denouement of the story is that there is no-one to buy the body of Sirimā and no-one uttered a word of joy about her beauty now. The last scene of the story sums up these feelings in

a certain ironic way.

Buddha asked the king, "Great king, who is this woman?"

"Reverend Sir, she is Jīvaka's sister, Sirimā."

"Is this Sirimā?"

"Yes, Reverend Sir."

"Well, send a drum through the town and make a proclamation that those who will pay a thousand pieces of gold for Sirimā may have her."

At this not a man said a word.

Then the king said, "They will not take her, Sir."

"Then great king, put the price down."

The proclamation was made that they may have her for five hundred pieces, but nobody would take her at that price either. The king then proclaimed to the beating of a drum that anyone might have her who would give two hundred and fifty pieces, or two hundred or a hundred or fifty, or twenty five, or ten, or five. There appeared no buyer. Finally, she was offered free of charge, yet there was no buyer.

"No-one will take her even as a gift, Sir," said the king to Buddha.

Then he said, "Monks, you see the value of a woman in the eyes of the multitude. In this very city men used to pay her a thousand pieces for the privilege of spending one night with this woman. Now there is no-one who will take her even as a gift. She is like a block of stone fallen from a mount of gold. Just look

at these dark locks of hair praised by the poets when she was alive. See the forehead once like the crescent moon. Where are those rainbow-like eyebrows? Where are the eyes described as being like two jewels in a palace door? Her once beautiful nose makes one close one's nose. Her face was once compared to one of the sixteen phases of the moon. But see it today. Her teeth described as so pleasant do not shine as in the past. Her whole body which was a trap to attract young men is the fodder mount of worms, her neck, described as a pot of gold, is swollen today."

The prose in which this part is recounted in SRV, in my view, is untranslatable. It possesses all the sensitive diction of a poet. Further, the whole passage is a symbolic representation of decay. One would be reminded of the description of the fall of Nana in Emile Zola's novel, "Nana". This vivid description is the touchstone of the narrative. If this passage is removed from the narrative, the story will be reduced to a mere report. This is the difference between the two stories in DPK and SRV.

The all-compassionate love of Buddha, humane love of one person towards another, conjugal love of a man towards a woman and vice versa, love of animals towards human beings and vice versa, are some of the themes of love spread in several stories of SRV. Occasionally, we encounter a few stories depicting the tender love of a mother towards a child and a noble, spiritual love of one person towards another. As examples of love in these various facets we can list the following stories from SRV:

Nanda maha terunvahansēgē vastuva (159); Anitthigandha kumārāyange kathāva (284); Kuṇḍala kēsige vastuva (594); Pati pūjika vastuva (371); Utpala varṇa vastuva (470); Kosambānuvara vahandāgē vastuva (109); Paṭācārāvāgē vastuva (954); Sānu sāmāṇēra vata (1000).

The story of Nanda is a tender love story with a dilemma. The protagonist of the story, Nanda, is a relative of Buddha. The story goes that Buddha happened to visit the triple ceremony of Prince Nanda, his coronation, house-warming and wedding. As the Buddha returned from the ceremony, Prince Nanda had to carry the begging bowl of Buddha. Nanda found it difficult to leave Buddha half way and return home to join his bride, so, because of his respect for the Buddha, he went straight up to the monastery. At the monastery, Buddha asked Nanda whether he wished to be ordained. As he could not say no to Buddha, he agreed. But he was actually in a state of confusion. Part of his mind was attracted by his wife, Janapada Kalyāṇi, and part attracted by the great personality of Buddha. Within him arose the flame of love towards his wife. At one time he tried to disrobe, but remained in silence again. At another time he told his story to a friendly monk. This monk reported the matter to Buddha. Buddha then summoned Nanda and asked him, "Is it true that you tried to disrobe?"

"Yes Sir," replied Nanda.

"What makes you wish to disrobe?" asked Buddha.

To this he replied, "Sir, when I came with you, my wife requested me to come back as soon as possible. I did not come here to be ordained."

The scene shifts to a world of nymphs. Buddha takes Nanda to the Tavatīsa dēva world. On his way, first Buddha creates a burned field, where Nanda is made to see a burned she-monkey. Then Buddha takes Nanda to the nymph world and shows him some beautiful nymphs. Then Buddha asked a question, "Whom do you prefer, your Kalyāṇi or these nymphs?"

"Sir, I prefer these nymphs to my wife. When compared to these nymphs, my Kalyāṇi is like the she-monkey in that field."

"If you desire these nymphs, be diligent and observe virtues," said Buddha.

The story does not end, however, in Nanda's obtaining a nymph, but by his attaining Arhatship.<sup>1</sup>

Should the reader feel sorry for Nanda's plight, or should the reader feel angry at Buddha's act? These will be the normal questions raised by the common reader. The story is moulded in such a manner that the reader is not made to avoid such questions. These questions have led to further recreations of the same story by some of the Sinhala poets. One such example is B. H. Amarasena's Janapada Kalyāṇi. And some plays are based on the same story. I believe that the success of this particular story lies in the

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<sup>1</sup> Also see, Hardy, A Manual of Buddhism, London, 1872, p. 205.

character of Nanda and the tender theme of love in it. Though the story ends in the conventional way, Nanda's character possesses a certain amount of complexity. His love is shared between Kalyani, his wife, and Buddha, his kinsman. His inability to take a decision is the nature of the common mind. What happens to Kalyāni may be treated in this story as an irrelevant question, but an answer to this question follows in the story entitled *Rūpa nandā nam sthvirindāge vastuva* (739) of SKV. This story can be regarded as a continuation of the former story. Here, Janapada Kalyāni is known as Rūpanandā because of her

beauty. 'Mulin Janapada Kalyāni nam vuvat ruva balavat heyin Rūpa Nandā namin prasiddha vūḍāya.' (Though she was known formerly by the name Janapada Kalyāni, she was also known as Rūpa Nandā owing to her extreme beauty.) As both these stories allude to Candakinnara Jātaka, the story of Yasodharā too is brought to the forefront. In general terms, the plight of Kalyāni is similar to the plight of Yasodharā.

In the story of Paṭācārā, the emotions and experiences of love and pain are intertwined. In this successful story, one of the most remarkable elements is the author's silence. The central experience of the story itself relates the events dramatically.

The story revolves round one character, a young damsel, daughter of a treasurer in Sāvatti. Despite the attempts made by her parents to give her in marriage to a suitable young man, she falls in love with a servant of the house and runs away. She ran away when everything was arranged for her marriage. So she met

the servant of the house and told him, "My parents have betrothed me to a treasurer's son, on such and such a day. If I were to marry that person, I would not see you for ever. If you love me so dearly, please take me to any place you desire."

"I will certainly do so," promised the young servant and ran away with her secretly. Then she became pregnant. At the verge of giving birth to her first child she pleaded with him to take her to her parents, for only parents know the actual agony of this experience. But her husband refused, saying that if he were to go to her parents, they would certainly kill him. So she agreed to stay with him. She gave birth to a son.

When this first child grew a little, she became pregnant again. The reader by now understands that some time will have elapsed. By this time she was mentally and physically wearied.

"Will you please take me to my parents this time," she requested her husband. Her husband refused this time also, saying that they would kill him. For the second time, too, she agreed to stay as there was no alternative. The labour pains of the woman and the gloomy forest atmosphere where she is to give birth function as symbols of the forthcoming catastrophe. An untimely downpour is described, with incessant thunder. Amidst all this she has to find shelter to give birth to the child.

"Please cover me properly from this rain and thunder," said the woman. Her husband in the thick rain went forth to fetch some creepers to make a shelter for her. On stepping near an ant hill



to chop some twigs, a poisonous snake appeared and bit him. Instantly, his whole body became blue in colour and he fell down dead.

Paṭācārā, suffering intense pain, watched for her husband to return, but in vain. Finally, she gave birth to the second child. The children who could not withstand this chill and rain screamed at the top of their voices. When dawn rose, she set forth with the two children, along the same path her husband had taken. When she came near the ant hill she saw her husband lying dead, his body blue and rigid. Wailing and weeping, she continued her journey.

When she came to the bank of the river Aciravati, she observed that the river was swollen knee-deep and in places waist-deep. She was too weak to wade across with the two children, so she left the elder child on the bank and carried the younger across to the other side. She had barely reached midstream on her return journey, when a hawk caught sight of the child and thinking it was a piece of meat, darted down from the sky. The mother, seeing the hawk, tried to ward it off by clapping and screaming, but failed. She screamed three times, but all in vain. The hawk, seizing the child, flew up into the sky.

When the older child, who had been left on the bank, saw his mother stop in the middle of the river and raise her hands, and heard her scream with a loud voice, he thought to himself, 'she is calling me', and in haste he jumped into the water and was

swept away.

For a woman born into a family of wealth and all luxuries, there cannot be a more severe tragedy than this. Now this young woman, Paṭācārā, is bereft of all her family. First, she lost her husband, then her two children.

And thus wailing and lamenting she went on her way. She was trying to find a person who knew about her family. As she proceeded on her way, she met a man coming from Sāvatti. She asked him, "Sir, in the city of Sāvatti in such and such a street lives such and such a family. Do you know them?" Then said the young man, "Yes, my good woman, I know them. But pray don't ask me about that family. Ask me about any other family." "Sir, I have no occasion to ask about any other family, this is the only family I wish to ask about."

"Woman, you give me no opportunity to avoid telling you. Did you observe that it rained all last night?"

"Indeed, I did sir. Surely I am the only person the rain fell on all night long. How it came to rain on me I will tell you by and by, but just tell me what has happened to the family of this wealthy merchant and I will ask you no further question."

"My good woman, last night the storm overturned their house and it fell on the merchant and his wife and his son and they perished, all three, and their neighbours and kinsmen are even now burning their bodies on one funeral pyre. Look there, my good woman,

you can see the smoke now."<sup>1</sup>

Thus, the story of Paṭācārā is an example of the depiction of the love and pain intertwined in the human life. The experience is fully achieved by sensitively appreciating the words and phrases and series of symbols used in it. These elements will be discussed in a future chapter in the discussion of language of Dhammasena.

In Sānusāmaṇēra vata of SRV (1000) there is another aspect of love, the tender affection of a mother and her only child. The story goes that a boy named Sānu was ordained at a very early stage of his life by his devoted mother. From the day of his admission to the Order, he was virtuous and faithful to duty. For eight days of a month he used to get up early in the morning and would sweep the floor, fetch water, lay out seats and light lamps in the monastery. He was able to preach with a pleasing voice. In preaching sermons, he used to invoke blessings on his mother and father, but his parents did not know of this invoking of merits on them.

As the monk grew up, he seemed discontented with the Order. One day, without saying a word to anyone, with hair and nails grown long and under and upper garments soiled and dirty, he took his bowl and robe and went quite alone to the house of his mother.

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1 This story is an abridged adaptation from SRV and the translation is from DPK by Burlingame, Buddhist Legends, Vol. 29, Part II, p. 250.

When that disciple saw her son, she saluted him and said,  
"Dear son, hitherto it has been your practice to come here with your Teacher and your Preceptor, or with any other young monks and novices. Why is it that you come here today quite alone?"  
The novice informed his mother that he was discontented with the Order. On hearing this, she explained to him the manifold disadvantages of household life, but she was unable to convince him. She thought of attending upon him and offered rice gruel and boiled rice. Now it is said that she who had been the mother of this novice in the previous birth had then been reborn as an ogress. At this time this ogress considered within herself, "Where is the novice? Is he receiving food in alms or not?"

Perceiving that the novice was filled with a desire to return to the life of a layman and that for this reason he had gone and seated himself in his mother's house, she thought to herself, "If I gain possession of the novice, I shall be treated with respect by the powerful deities; I will therefore go to the novice and prevent him from returning to the life of a layman."

Accordingly, the ogress went out, took possession of the body of the novice, twisted his neck and felled him to the ground. With rolling eyes and foaming mouth he lay quivering on the earth. When the female disciple saw the plight of her own son, she quickly ran to him, took her son in her arms and laid him on her breast. All the inhabitants of the village flocked thither, trying to cure him. But they failed. Then the disciple, his mother,

recited a stanza.<sup>1</sup>

When the ogress heard this stanza, she too recited a stanza.<sup>2</sup>

At the end of the stanza, the ogress released the body of the novice. The novice opened his eyes and saw his mother and other people surrounding him. Then he uttered a stanza.<sup>3</sup>

Having understood that he was under a spell of a devil, he explained to the gathering what had happened, but he could not see the reason why he had fallen under the spell. Then his mother pointed out to him the evil consequences of trying to return to the world after retiring from the world and renouncing the pleasures of the household and the pleasures of the senses.

His mother, having thus spoken, compared the household life to a bed of glowing coals, even to hell, and pointed out once more the disadvantages of household life.

As the mother spoke, Sānu came to his real senses and said, "I have no use for the household life."

His mother said, "Good, my son," and, pleased at heart, she gave him choice of food to eat. Then she asked him, "How old are you, my son?" To this he replied, "Twenty years." Knowing that he was old enough to be admitted to full membership of the Order, she provided him with a set of three robes.<sup>4</sup>

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1 Cātuddasim ... yakkhā kilānti sānuna (SRV p. 1002).

2 Yamceva pāpakam kammam ... akasāpi palāyato (SRV p. 1002).

3 Maṭam va amma rodanti ... tvam amma rodasi (SRV p. 1003).

4 This story is presented here as an abridged adaptation from SRV and the translation from DPK by Burlingame, Buddhist Legends,

This story in SRV is related like a folk story. Firstly, we are made to know of two types of mothers. This kind of comparison of characters is quite common in works like Ummagga Jātaka. Here, there is no main character who resolves the problems, unlike in Ummagga Jātaka. An attempt is made only to show the genuine love of a mother and a false love of a mother. The dialogue that comes within the story in the form of stanzas dramatically presents the two types of characters of the mothers. This kind of story reminds the critical reader of the Biblical account of Solomon and it is also reminiscent of a certain folk tale in China which served as the theme of the play "The Caucasian Chalk Circle", written by Bertold Brecht.<sup>1</sup> The Pali stanzas included in the story are also important from the writer's point of view, for they take the reader to a world of feelings created purposely to evoke love. This way of using allusions will be discussed in this chapter towards the end.

The great affection of animals towards human beings is another aspect of love depicted in some stories of SRV. The central theme of Kosambā nuvara vahandāge vastuva (109) is the noble love of an elephant for Buddha. On one occasion Buddha left for the forest named Pārileyya, owing to a dispute among the monks. At the same time, an elephant by the name of Pārileyya too

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1 See M. Winternitz, Some Problems of Indian Literature, (Calcutta University Readership Lectures, 1923), Calcutta, 1923, p. 75.

had left its herd and come to the forest. The elephant's attitude towards Buddha is described through a series of actions as follows:

Having seen Buddha, the elephant came close to him and worshipped. And knowing that He had come alone, and that he was in search of a place to reside, the elephant cleared a certain place, by sweeping it with the branch of a tree, held in its trunk. In this manner it attended upon Buddha for three months, during the rainy season. The elephant would bring him drinking water in a pot. Also the elephant would fetch water for Buddha to bath. If hot water was required, he would prepare it by kindling fire. And into the fire he would roll a stone and when the stone was sufficiently heated, he would drop this stone into a crevice of water in a rock. When the water was ready, the elephant would go and inform the Buddha, by saluting. In this same forest, there lived a monkey too, who observed the attendance of the elephant upon Buddha. Having conceived a great affection towards the Buddha, the monkey brought a honeycomb and offered it to him. At first Buddha did not receive the honeycomb, then the monkey cleaned it and offered it for the second time. Buddha received it. The monkey was overjoyed and played and danced about from one branch of the tree to another. But his joy was not permanent. He fell down from a certain branch, dropped onto a pointed twig and died on the spot. This monkey,

the story relates, was consequently born in Tavatīsā Dēva world.

By and by the elephant's great love for Buddha spread all over the land. When those monks who had had a dispute had settled their differences, they wished to see the Buddha in order to be pardoned. Desiring thus, they reported the matter to Elder Ānanda. Elder Ānanda with a retinue of lay disciples and monks went to the forest where Buddha lived, but they were not allowed to come into the presence of Buddha by the guardian elephant. With great affection towards Buddha, this elephant ran to strike the monks who were coming into the forest, but when Buddha told him that they were monks, the elephant was calm, and helped them to approach the Buddha.

The monks apologised to Buddha for their dispute and requested that He should now live with them. At this Buddha said that for a long time he had been attended in the forest by this noble elephant who was to him like a great devotee, but that now it was time for him to leave the forest. At this, the elephant behaved like a grief-stricken human being. Then Buddha explained the situation to him and about His own duties to his disciples. Perceiving the loneliness of this elephant, Buddha requested his retinue to go first. Then He followed alone with the elephant Pārileyya to the border of the forest. Now the elephant could not come and live in the village among people, so Buddha asked him to go back to the forest. The elephant is described as having cried at this moment. He watched



the Buddha until He could be seen no more. At the end, the elephant Pārileyya died of grief. This description has sensitive poetic beauty as given in SRV.

'Duduhu gamhimata vādala ātānanta 'metana paṭan minis  
sañcāraya āti heyin topa eṇṭa bāriya. 'Tepi raṇḍavayi raṇḍavā  
vādala sēka. Uyit raṇḍā siṭi tenāttō budun nopenena tānata  
vādapi kalhi śōkayen viyaḷi/<sup>miya</sup>gos tadvtisā dev lova eksiya visi  
gavvak usa āti ran vimaneka dahasak devaṅganam pirivarā ipida Pārileyya  
nam divya putrayāṇo yayiprasiddhavūya'. (118 - SRV)

'Buddha, having come to the border of the village, said to the elephant, "From here onwards you cannot proceed further as there are humans. Please stay where you are." The elephant stood where he was and watched Buddha walking slowly away from him. When Buddha was out of sight, the elephant was alone and died from grief. He was born into the heavenly world called Tadvtisā Dev lova, in a gold chamber which was 120 <sup>v</sup>gavvas in height. Here he was attended by a thousand heavenly nymphs and became known as Heavenly Prince Pārileyya.'

In this manner, the noble affection of animals towards Buddha is compared with the qualities of human beings. Thematically this story resembles many stories and folk tales of other countries too. One could compare this story with the Russian writer Ivan Turgenev's story, 'Mumu', or with the folk tale from Scotland called "Greyfriar's Bobby".<sup>1</sup> In both these stories the

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1 Eleanor Atkinson, Greyfriar's Bobby, Puffin book, England, 1968.

great affection and supreme kindness of animals is shown.

The subtle difference between love and lust and love and desire are recurrent themes of some of the stories of SRV. Lust for possession, lust for well-being, lust for life, lust for power, lust for sex - these are some of the subjects treated in these stories. The following are some of the stories illustrating these themes:

Maṭṭakundalī vastuva (53); Kāsāvapariḍahana vastuva (128); Bhāgineyya Saṅgharakkhita terunvahansēgē vastuva (323); Macchariya kōsiya siṭṭānāgē vastuva (374); Kumuduppālānita duggata sēvaka vastuva (438); Cīncamānavikāvagē vastuva (784); Sundara samunda terunvahansēgē vastuva (1112).

The lives of some kings are depicted as amorous and lascivious. One good example is the story of King Pasēnadi Kōsala as depicted in Kumuduppālānita duggata sēvaka vastuva (438) of SRV. And Sōreyya vastuva (339) in SRV refers to the consequent retribution for adultery. The story says that Elder Ānanda in one of his births had committed adultery and was born in the Avīci Hell, and was born as a woman thirteen times afterwards. And seven times he was castrated. The popular concept in most Buddhist legends is that if a man commits adultery, he will be born as a eunuch and sometimes will be born in the hell known as Kohokūmbu niraya. This story of Elder Ānanda can be compared with the story of King Pasēnadi Kōsala in Kumuduppālānita duggata sēvaka vastuva. The latter story

refers to the king being tempted at seeing a beautiful wife of a poor man. The king made many attempts to get her, but failed. The story relates vividly the attempts he made to possess the woman. As he could not sleep, he became mentally disturbed. While the king was sleepless at night, he is said to have heard four sounds coming from an external world. By the use of this fictional device, the reader is taken to a mystical world. The whole story symbolically represents the theme of desire to obtain another's wife. An analysis follows in Chapter 6.

In a few stories of SRV the dominant theme is hatred and ill-will in order to obtain power and well-being. One of the stories I have mentioned at the beginning of this Chapter, the story of Kālī yakīṇṇa, is a good example of this subject. Some other examples which specifically treat this theme of hatred are as follows:

Dēvadatta vastuva (173); Viḍḍabha vastuva (347); Dēvadatta saṅgha bhēdaka vastu deka (768); Nāyange kalahaya sansiṇḍavū vastuva (844).

The scene of hatred shifts from one birth to another in the story of Kālī yakīṇṇa. The characters of this story are selected from the worlds of animals, humans and devils. The writer stresses the fact that the element hatred is common to each of these worlds.

The story goes that a certain man marries a barren woman. Reluctantly, the man marries again with the intention of having children. When the second wife is about to bear a child, the

first one, pretending to be friendly, gives her a drug to produce an abortion. Twice this happened. The third time she administered the drug too late and it caused the death of the mother as well as the child. Before the mother died she cursed the barren wife, saying that she herself would be born again to eat the other woman and her children. The curse of the first woman is expressed in the following words:

'Anē topa kala mulāva balavata, daru tun denekut mā<sup>t</sup> miya  
niyama  
yanu/heyin apa satara deneku nasāpiva. Mamat miya gosin  
yakiniva ipida topa vādū daruvanut topat kanta samar<sup>h</sup>ā vemva'  
(103-4 - SRV).

'Oh, what you have done is grave. Three children and I are dying. You have thus killed four of us. I will also be born as an ogress and eat you and your offspring.'

The husband of the woman who died flogged the barren woman until she died. This barren woman was born as a hen in the same house in her next birth. The woman who died cursing was born as a cat in the same house. Three times the cat ate the eggs the hen laid. In the end she died cursing the cat, saying that she would be born again to eat the cat and her offspring.

As she wished, she was born again as a she-wolf. The cat was born as a doe. The she-wolf ate the kids of the doe three times. In the end, the doe died saying that she would eat the offspring of the she-wolf in the next birth.

Accordingly, the she-wolf was born as a young woman in the city of Savatthi. The doe was born as an ogress in the next birth. As in the first birth, the ogress ate the offspring of the woman three times. The third time, the young woman ran away when the ogress appeared to eat the child, but the woman and child were eventually saved when they appeared in front of the Buddha. When the ogress pursued the woman, the guardian deity of the monastery named Sumana protected the woman and the child from the ogress.

The story comes to an end when Buddha delivers a sermon on the subject of hatred and advises both of the women to be friends. Later on, the ogress becomes a virtuous being - a guardian angel of the harvest period - and to this day there are legends woven round this ogress turned angel. The legend I have heard in Ceylon, known as 'Rāssi Vi koṭana avva', is one such example. In southern Ceylon, people belonging to the pastoral culture believe that a yellowish sky in the evening is the time when the rāssi or the ogress pounds paddy. I have not seen this story so far printed in a Sinhala text.

As mentioned in an earlier Chapter, this theme of the story of Kālī yakinna recurs as Kukūli bijuvata kana kumarikāvagē kathāva (968) in SRV. But the latter is treated in a more didactic way.

The stories in SRV and other Buddhist legends of Ceylon and India recall well the hateful attitude of Dēvadatta and of

the Brahmins towards Buddha. The proselytizing zeal of the Buddha created many enemies for him in his own time. The Brahmins were particularly alarmed because their privileged position was challenged for the first time and because their doctrine, too, was challenged. And they feared with good reason that if the Buddha were allowed to have his own way, they would be deprived not only of their own privileged position, but also of their teachings as well; hence they decided to combat him by fair means or foul.

Dēvadatta vastuva (170) and Dēvadatta saṅgha bhēdaka vastu deka (768) in SRV refer to three attempts on the life of the Buddha, all instigated by Dēvadatta, a near kinsman of Buddha. Indeed, the malicious events attributed to Dēvadatta are so many in the folklore and written literature of Ceylon that he may appear more a conception than a real individual.

Dēvadatta is said to have attained much power, occult and material, by austerities and intrigues. He had a few disciples, such as Kōkālika, about whom another story is related in SRV<sup>1</sup> and had managed to get his way into the confidence of Prince Ajātasattu, who under the instigation of Dēvadatta, murdered his own father, and seized the throne. As soon as Ajātasattu became king, Dēvadatta asked for thirty one able men to carry out the

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1 Kōkālika Vastuva, SRV, p. 1046.

foul deed he was contemplating. He deputed one of them to murder the Buddha, two to murder the murderer, four to murder the two, eight to murder the four and the remaining sixteen to murder the eight. The last sixteen Dēvadatta decided to murder himself so that the matter might be kept secret. But it is said that all the would-be murderers, on seeing the Buddha and hearing his sermons, became his disciples and lived as pious monks.<sup>1</sup>

It is said that there were five persons who lived in the time of Buddha of whom it is recorded that they went to a 'narakaya' or hell. One of them was Dēvadatta.<sup>2</sup> Many Buddhist legends, especially the Jātaka tales, represent the evil doer as Dēvadatta. For example, the Mūsila in Guttīla Jātaka is represented as Dēvadatta. Jūjaka in Vessantara Jātaka is represented as Dēvadatta. In Apannaka Jātaka, Buddha himself says that the former unwise merchant and his company are the present Devadatta and his disciples.

On another occasion, Dēvadatta planned to kill the Buddha by dropping a rock on him. The Buddha narrowly escaped, the rock having broken into two and slightly hurting his foot. This evil act is sensitively captured in verse and prose in many an

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1 Hardy, A Manual of Buddhism, London, 1872, p. 315  
(The Wicked Devices of Dēvadatta and Ajāsat).

2 Ibid, p. 61.

instance in Sinhala literature. One such example is the verse in Guttīla Kāvya written during the Kotte period of Sinhala literature.

'Gala munidu matte	The Rock descended on the Silent One
Heta kisivak nodatte	But he was unaware (of any danger)
Galak pili gatte	It met another rock (on the way down)
Ehev guṇa mohu nopili gatte. <sup>1</sup>	To such great virtue that man was a stranger. <sup>2</sup>

The same reference is made in Dēvadatta vastuva of SRV (183). In Dēvadatta vastuva, apart from this foul deed, he makes yet another attempt on the life of Buddha. Nālāgiri, a fierce elephant, was given an extra dose of intoxicants and let loose on the path of the Buddha while He was begging for alms. The monks who were accompanying the Buddha were frightened and entreated him to escape. The Buddha, paying no heed to their entreaties, they decided to protect<sup>him</sup> and formed a ring round him. But he peremptorily ordered them to their proper places. In spite of this, Elder Ānanda decided to walk in front of him and face the beast, but a temporary paralysis came upon him and he found himself unable to move. Buddha with his tender voice calmed down the beast. Thus, the attempt to kill the Buddha by Dēvadatta was in vain. In this story, too, Dhammasena heightens the noble qualities of the

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1 Guttīla Kāvya, W. F. Gunawardhana (ed.), Colombo, 1917, p. 5, verse 52.

2 Translated by Keith Bosley.



beast, comparing them with the evil deeds of human beings.

An example can be given as follows:

'Buduhu oba pasukotalā molok bas namāti behedin ohugē rā  
mata sanhiṇḍuvā hikmavā vadārā andun kulak sē kaḷuvū ātu  
sadat kulehi ātakusē sudu karavā...' (183 - SRV).

Several stories of SRV refer to hunger. In the story named Ektarā upāsakakenakunge vastuva (850) Buddha is said to have explained the importance of freeing oneself from hunger to become more earnest in listening to the Discourse'. The story goes that a certain farmer on his walk from the forest towards home decided to listen to a sermon of the Buddha, but he was hungry. Therefore, he was hesitant whether to listen to the sermon or not. But at the end he decided to listen to the sermon. When the farmer was seated at the end of the congregation hall, Buddha read his mind and knew that the person, though interested in listening, was hungry. So Buddha advised him to be fed first of all. When the man was fed He delivered the sermon.

When the sermon was over, Buddha addressed the monks and said, "If I preach the law to the man while he is suffering from the pangs of hunger, he will not be able to comprehend it. Therefore was it that I did what I did. Monks, there is no affliction like the affliction of hunger."<sup>1</sup>

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1 Burlingame, Buddhist Legends, 30.76.

While the Buddha advises one to be free from hunger, He is said to have shown the ill effects of over eating. A story named Pasēnadi kosol rajjuruvangē vastuva (853) of SRV treats this theme.

"For at a certain period of his life King Pasēnadi Kōsala used to eat boiled rice cooked by the bucketful and sauce and curry in proportion. One day after he had eaten his breakfast, unable to shake off the drowsiness occasioned by over-eating, he went to see the Teacher and paced back and forth before him with a very weary look. Overcome with a desire to sleep, but not daring to lie down and stretch himself out, he sat down on one side. Thereupon the Teacher said to him, "Did you come great king, before you were well rested?" "Oh no, reverend sir, but I always suffer greatly after eating a meal." Then the Teacher said to him, "Great king, over-eating brings just such suffering in its train."<sup>1</sup>

These two stories, though very popular in sermons, are well treated as stories in SRV. The subject matter as seen at its face value is commonplace. But the difference lies in the treatment. Some of the commonest details of day to day life find their significance in a story of SRV.

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1 Burlingame, Buddhist Legends, 30.76.

Apart from these commonest experiences of life, SRV too contains stories of rare experiences in life.

In the story of the Kāḷiyakkini which we have examined already, there is a reference to abortion drugs and killing by this method. The word 'gabsā' or abortion is hardly heard of in the stories of ancient Sinhala literature, but the word is used several times in this story. For example, "Ek dāvasak kana batāṭa musu koṭa gabsā vanṭa nisi behedak damā..." (One day, having mixed some drugs in the plate of rice to cause abortion...) "Esevu deyakma heyin dīlā gabsā karavā piva." (And by giving that caused the abortion.) "Ema behetma dī peralāt gabsā kara vuha." (And giving the same drugs caused the abortion again.) "Demurayak koṭama topa gabsā vanne hāyda?" (Why have you been aborted twice?)

This, I believe is the only reference to abortion. Rarely do Buddhist stories refer to incest, but in Nāyangē kalahaya sansiṇḍavū vastuva (845) in SRV we encounter one such story. This story refers to the famous dispute between the Śākyaṇs and Kōliyaṇs at the stream. Said the labourers employed by the Kōliyaṇs, "You who live in the city of Kapilavatthu, take your children and go where you belong. Are we likely to suffer harm from elephants and horses and shields and weapons of those who, like dogs and jackals have cohabited with their own sisters..."<sup>1</sup>

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1 Burlingame, Buddhist Legends, 30.71.

An attempt at committing suicide occurs in two of the stories of SRV. Gōdhika terunvahansege vastuva (424) and Sappadāsa terunvahansēgē vastuva (629) are those stories. In the first story, the attempt at suicide is due to discontent. The story goes that while the venerable Elder named Gōdhika was in residence at Black Rock on Mount Isigili, heedful, ardent, resolute, having attained emancipation of the mind by the practice of meditation, he was attacked by a certain disease brought on by the diligent application to duty and fell away in a state of trance. A second time and a third time and up to six times did he enter into a state of trance and fell away therefrom. As he entered into a state of trance for the seventh time, he thought to himself, "Six times I have fallen away in a state of trance. Doubtful is the future state of he who falls away in a state of trance. Now is the time for me to use the razor."

Accordingly, he took the razor with which he shaved his hair and lay down on his bed, intending to sever his windpipe. Māra perceived his intention and thought to himself, "This monk intends to use the razor. Those who use the razor are indifferent to life. Such men, having attained Insight, win Arhatship, but if I try to prevent him carrying out his intention, he will pay no attention to my words. I will, therefore, induce the Teacher to prevent him..."<sup>1</sup>

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1 Burlingame, Buddhist Legends, 29.30 and SRV 424.

The story goes that at the end Elder Gōdhika gave up the attempt to commit suicide, as he was being helped by the Buddha to overcome the feeling.

In the story of Elder Sappadāsa, too, the attempt at committing suicide is due to discontent and disgust.

The story goes that at Sāvātthi, a son of a respectable family having heard the Teacher preach the Law, was received into the order and made his full profession. Becoming discontented after a time, he thought to himself, "The life of a layman is not suited to a youth of station like me; even death would be preferable to remaining a monk." So he went alone, considering ways of killing himself.

Now one day, very early in the morning, the monks went to the monastery after breakfast and, seeing a snake in the hall where the fire was kept, put it into a jar, closed the lid and carried it out of the monastery. The discontented monk, after eating his breakfast, drew near and seeing the monks, asked them, "What is that you have got there, Brethren?"

"A snake, Brother."

"What are you going to do with it?"

"Throw it away."

The monk thought to himself, "I will commit suicide by letting the snake bite me; I will throw it away."

He took the jar from their hands, sat down in a certain

place and tried to make the snake bite him. But the snake refused to bite him. Thus he put his hand into the jar, waved it this way and that, opened the snake's mouth and stuck his finger in it, but the snake still refused to bite him. So he said to himself, "It is not a poisonous snake, but a household snake," and threw it away and returned to the monastery. Now this discontented monk acted as the barber of the monastery.\* One day he went to the monastery with two or three razors and, laying one on the floor, cut the hair of the monks with the other. When he removed the razor from the floor, a thought occurred to him. "I will cut my throat with this razor and so put myself out of the way." So he went to a tree, leaned his neck against a branch and applied the blade of the razor to his windpipe. Remaining in this position he reflected upon his conduct from the time of his full profession and perceived that his conduct had been flawless, even as the spotless disc of the moon or a cluster of transparent jewels. As he surveyed his conduct, a thrill of joy suffused his whole body. Surpassing the feeling of joy and developing Spiritual Insight, he attained Arhatship together with the Supernatural Faculties. Then he took his razor and re-entered the monastery enclosure.

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\* The narrative of SRV (p. 629) differs from that of DPK in one place only. The above is an abridged adaptation of DPK. In SRV's version, the monk does not act as the barber of the monastery. Instead, he is made to pick up a razor that the barber places on the floor. With it, he attempts to commit suicide. The rest of the story is the same.

An act of sexual perversion is the theme of one of the stories named Mallikā bisavunāhansēgē vastuva (743) of SHV.<sup>1</sup>

The story goes that one day Queen Mallikā, the queen consort of the king of Kōsala, entered the bath house and having bathed her face, bent over and began to wash her leg. Now her pet dog entered the bath house with her and when he saw her standing there, with body thus bent over, he began to misbehave with her and she let him continue. The king looked out of the window on the upper floor of the palace and saw her. On her return, he said, "Perish, vile woman! Why did you do such a thing as that?"

"Why, your majesty, what have I done?"

"You have behaved most wrongly with a dog."

"It is not true your majesty."

"I will not believe anything you say. Perish, vile woman!"

"Great king, it is a remarkable fact that whoever enters that bath house appears double to whoever looks out of the window."

"You utter falsehood."

"If you will not believe me, enter the bath house yourself and I will look out of that window."

The king was such a simpleton as to believe what she said and entered the bath house. The queen stood at the window and looked out. Suddenly, she cried out to him, "You foolish king, what do you mean by misbehaving with a she-goat?"

"Dear wife, I am doing no such thing."

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<sup>1</sup> See also Hardy, A Manual of Buddhism, London, 1872, p. 285, for an account of Queen Mallikā.

Then the queen replied, "I saw with my own eyes. I will not believe you."

When the king heard her reply, he said, "It must be true that whoever enters this bath house appears double." Therefore he believed the explanation she gave him.<sup>1</sup>

Dhammasena refers to this sexual perversion as a 'grāmadharma' or a vile deed. This story ends with the death of Queen Mallikā and her birth in Avīchi Hell for her misdeed.

An act of physical torture is referred to in Ektarā sthriyakagē vastuva (989) in SRV.

The story goes that the husband of the woman in the story had committed fornication with a certain female servant who lived in the house. Thereupon, this jealous woman bound the servant's hands and feet, cut off her nose and ears, threw her into a secret chamber and closed the door. Then in order that she might hide the evil deed which she had herself committed, she said to her husband, "Come good husband, let us go to the monastery and listen to the Law." And taking her husband with her, she went to the monastery and sat down and listened to the Law. It happened that some relatives of hers came to her house to pay her a visit. As soon as they opened the door and saw the outrage that had been committed, they released the female servant. Thereupon she went to the monastery and, standing in the fourfold company, informed the Buddha of what had happened. The Buddha listened to what she had to say and replied, "One ought never to do even

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1 Burlingame, Buddhist Legends, 29.340; SRV (743).



a slight wrong, thinking 'others know nothing about this evil deed which I have committed'. Even though no-one else knows about it, one should do only that which is good. For an evil deed even though one hides it, brings remorse afterwards, but a good deed produces naught but happiness."<sup>1</sup>

In each of these stories the behaviour is treated not as a sickness or oddity of individual behaviour, but as an evil deed which begets sin and retribution. Though this kind of experience is severely reprehended by the writer of DPK, Dhammasena in his narrative prose tries at times to see the experience in a more objective manner.

### Allusions

Coming now to our second category, allusions to Jātaka tales and other texts and traditions in SRV make the narrative richer in content. The use of allusions has advantages in many respects. If the allusion is known by the reader, the narrative becomes more illuminating and the experience is communicated more immediately. Thus, an allusion, if properly used, is also a short cut to the central experience of the narrative. This device is widely used by poets. One good example is T. S. Eliot's "Waste Land". Because of the use of the allusions the poem consists of various levels of meaning.

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1 Burlingame, Buddhist Legends, 30.194; SRV (989).

The use of allusions shows the broad knowledge of a writer for he uses them from various fields of life. And the reader on every occasion is taken into a separate world. As for the general reader, the allusion may kindle his interest to search more. This device is quite commonly seen in SRV and is not totally absent in DPK. Allusions to Jātaka tales in SRV are of two kinds. Firstly, the writer refers to a certain Jataka tale by name, and secondly, he superimposes a certain experience from a Jātaka tale without any reference to its title.

Firstly, I propose to present a list of Jātakas referred to by their names in the stories of SRV.

Chakkhupāla terunvahansēgē vastuva (37) refers to Chullasetṭhi Jātaka, Pada mānavaka Jātaka, Suppāraka Jataka, Vessantara Jātaka and Kuṇāla Jataka.

Maṭṭakundalī vastuva (53) refers to Sudhābhōjana Jātaka, Kalandaka Jātaka, Uruga Jātaka, Culla dhanuggaha Jātaka and Javana hamsa Jātaka.

Nāgasēna maha terunvahansēgē vastuva (71) refers to Ummagga Jātaka.

Kālī yakinnagē vastuva (106) refers to Udaka (sic? Ulūka) Jātaka and Phandana Jātaka.

Mahākāla terunvahansēgē vastuva (123) refers to Muga-pakkha Jātaka.

Kāsāva paridahana vastuva (131) and Dēvadatta vastuva (182) refer to Sērivāṇija Jātaka.

Nanda maha terunvahansēgē vastuva (159) refers to Candakinnara Jātaka.

Dēvadatta vastuva (182) refers to Culla hamsa Jātaka, Mahā hamsa Jātaka and Suvan kakulu Jātaka.

Kosambānuvara vahandāgē vastuva (109) refers to Latukika Jātaka, Dighiti kōsala Jātaka, and Swarna karkataka Jātaka.

Dēvadatta vastuva (189) refers to Culla Dhammapāla Jātaka and Piṅgala Jātaka.

Macchariya kōsiya vastuva (381) refers to Illisa Jātaka.

Bhaddavaggiya terungē vastuva (459) refers to Tuṇḍila Jātaka.

Kānamātā vastuva (546) refers to Babbu Jātaka.

Padhānika terungē vastuva (761) to Akālarāvi kukkuta Jātaka.

Kumarakasup terunvahansēgē māṇiyangē vastuva (762) refers to Nigrodha miga Jātaka.

Vanavāsika terunvahansēgē vastuva (505) refers to Sasa Jātaka, Sivi Jātaka, Saṅkhapāla Jātaka, Bhūridatta Jātaka, Culla suta soma Jātaka, Sattubhatta Jātaka, Ummagga Jātaka, Mahājanaka Jātaka, Kalandaka Jātaka, Kṣāntivādi Jātaka, Dharmapāla Jātaka, Mahāsutasoma Jātaka, Muga pakkha Jātaka, Ekarāja Jātaka and Iomahamsa Jātaka.

Sātāgira Hēlavata dedenāgē utpatti kathāva (611) refers to Mahākapi Jātaka and Ghaddanta Jātaka.

Mugalan terun prasna viçāla vastuva (889) refers to Khantivādi (sic) Jātaka.

Gaṅgārōhana vastuva (957) refers to Bhūridatta Jātaka.

Ektarā mahalu bamunānakenakuge vastuva (995) refers to Mātuposaka Jātaka.

Dhanuggaha vastuva (1031) refers to Culladhanuggaha Jātaka.

The Jātaka tales are at times alluded to without giving the names. Following are some of those instances:

Kusa Jātaka is alluded to in Pūtīgatta Tissa terunvahansege vastuva as follows:

'Ginihal geta vāda pān hunu karana sāliya Kusa raja kalat valan sōdhā purudu bāvin sōdhā piyā udunē purudu heyin tabālā pān nāgalā pān hunu vana tek ginihal geyi pukkusāti nam kuladaruvānan nīsā kumbal hala vāda hunnā men...' (335)

In this example, the experience of Prince Kusa is brought to the mind of the reader. In some other instances the Jātaka tales are alluded to through the characters in them. Vidhura, Mahausadha, Jūjaka, Vessantara, Mahāpaduma are some such examples. We note that Vessantara Jātaka and Ummagga Jātaka are alluded to on several occasions. As these Jātaka tales are popular among Sinhala readers, a casual mention of a character or a situation in the story is sufficient to bring to mind the whole.

In Tāmbadali namvu horage vastuva (584) an allusion is made to Vessantara Jātaka by describing the physical qualities of Jujaka as follows:

'Ik bittē banda bāmi āti piṅgavan ās āti tāmbavan dāli rāvulu āti Jūjakayan men.' (586)

Allusion is made to Vidhura Jātaka in Sātāgira Hēlavata yana dedenāge utpatti kathāva (611) as follows:

'Vidhura paṇḍitava upan samayehi paya alvāgena...' (611)

Ummagga Jātaka is alluded to in Nigama Tissa terunvahansēge vastuva (313) as follows:

'...In girā rajjuruvō taman hīndina diṃbul gasata...' (313)

The reference made here is to the parrot who lived in the diṃbul tree that comes in Ummagga Jātaka. The main character of the same Jātaka, Mahausadha, is referred to in Gaṅgārōhaṇa vastuva (962) and the same Jātaka is alluded to as follows:

'Leḍa duk āṅga vāgiret vāgiret umandāvehi mahausadha paṇḍita kala upan behedin...' (962)

And further in Agasav vata (134):

'...tamā hā sarikala katussāge nissāra adahasa mahausadha paṇḍitayan dattā sēma...' (159)

As well as merely alluding to Jātaka tales, scriptures and other branches of religious text, Buddhaghosa as well as Dhammasena incorporates many Jātaka tales either as complete stories or embedded in other stories.

Here I propose to examine to what extent the Jātaka tales are alluded to and utilised as sub-stories in the narratives of SRV and DPK.

1. Cullasetṭhi Jātaka (No. 4) is referred to in Cakkhupāla terunvahansēge vastuva (p. 37) by its name. Cakkhupālathera vatthu in DPK does not refer to this Jātaka nor to its contents.

2. Padamānavaka Jātaka or Pada kusala mānavaka Jātaka (No. 432) is referred to by name in Cakkhupāla terunvahansēgē vastuva (p. 40) of SRV, but not in Cakkhupālathera vatthu of DPK.
  3. Kuṇāla Jātaka (No. 536) is referred to by name in Cakkhupāla-terunvahansēgē vastuva (p. 47), but not in Cakkhupālathera vatthu of DPK.
  4. Sudhābhajana Jātaka (No. 535) is referred to by name in Maṭṭakundalī vastuva (p. 53) of SRV, but not in Maṭṭakundalī vatthu of DPK.
  5. Kalandaka Jātaka (No. 127) is referred to by name in Maṭṭakundalī vastuva (p. 54) of SRV, but not in Maṭṭakundalī vatthu of DPK.
  6. Uruga Jātaka (No. 354) is referred to by name in Maṭṭakundalī vastuva (p. 59) of SRV, but not in Maṭṭakundalī vatthu of DPK.
- Maṭṭakundalī vastuva of SRV and Maṭṭakundalī vatthu of DPK can be traced as derived from Maṭṭakundalī Jātaka (No. 449). The author of SRV has evidently worked over Jātaka 449 taking both the Introduction (Paccuppanna vatthu) and the story of the Past (Atīta katha) in order to make one single story out of the two and expanding the original considerably. The Buddha's conversion of Maṭṭakundalī, a prominent feature of the narratives of DPK and SRV, is lacking in the Jātaka version.

7. Javana hamsa Jātaka (No. 476) is referred to by name in Mattakundali vastuva of SRV (p. 60), but not in Mattakundali vatthu of DPK.
8. Nala pāna Jātaka (No. 20) is referred to by name in Mattakundali vastuva (p. 65) of SRV, but not in Mattakundali vatthu of DPK.
9. Ummagga Jātaka (No. 546) is referred to by name in Nāgasēna maha terunvahansēgē vastuva (p. 71) of SRV. There is no counterpart to this story in DPK.
10. Ummagga Jātaka (No. 546) is also alluded to in Thulla Tissa terunvahansēgē vastuva (p. 99) of SRV as follows:  
 'Nārada tav<sup>u</sup>sōda Mahaus<sup>u</sup>adha avasthā vehi.'  
 But the counterpart in DPK, Thulla Tissa thera vatthu, does not either refer to the name or allude to the story.
- 10(a) The story of Devala and Nārada, a sub-story here in both SRV and DPK, has its parallel in Mātāṅga Jātaka (No. 497).
11. Phandana Jātaka (No. 475) is referred to by name in Kāliyakinnage vastuva (p. 106) of SRV, but not in Kāliyakkhini vatthu of DPK.
12. Udaka Jātaka (this must be Ulūka Jātaka, No. 270) is referred to by name in Kāliyakinnage vastuva (p. 106) of SRV, but not in Kāliyakkhini vatthu of DPK.
- 12(a) Kāli yakinnage vastuva of SRV and Kāliyakkhini vatthu of DPK, has two parallel stories in the Jātaka collection. They are:
  - (a) Ayōghara Jātaka (No. 510),
  - (b) Jayaddisa Jātaka (No. 513).

The first Jātaka story relates the story of a queen who lost two sons devoured by a goblin and how the third was protected by being kept in an iron house. The second Jātaka story relates the story of a female Yakkha carrying away a royal infant and rearing him as her own offspring, teaching him to eat human flesh. In the course of time the man-eater captures his royal brother, but sets him free on the condition that he should return as soon as he has redeemed his promise to a brahmin. The king's son surrenders himself as a victim in his father's <sup>S</sup>tead and the man-eater who is now recognised as the king's brother, is converted and becomes an ascetic.<sup>1</sup>

13. Latukika Jataka (No. 357) is referred to in Kosambānuvara vahandāge vastuva (p. 111) of SRV by its name, but DPK alludes to the same Jātaka by its contents.
- 13(a) Kosambānuvara vahandāge vastuva in SRV and Kosambika vatthu in DPK are identically the same as Kosambi Jātaka (No. 428). As this Jātaka is incomplete, reference is made in SRV to the Dighiti kosala Jātaka (No. 371). The story of the quarrel among the monks in the narrative of SRV and DPK is almost word for word the same as the Jātaka No. 428.
14. Dighiti kosala Jātaka (No. 371) is referred to in Kosambānuvara vahandāge vastuva (p. 112) of SRV by its name, but Kosambaka vatthu of DPK does not refer to it.

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<sup>1</sup> See also the note by Burlingame, Buddhist Legends, Vol. I, p. 73.



15. Muga pakkha Jātaka (No. 538) is referred to by its name in Mahākāla terunvahansēgē vastuva (p. 123) of SRV, but not in Cūlakāla Mahākāla vatthu of DPK.
16. Serivāṇija Jātaka (No. 3) is referred to by its name in Kāsāva pari dahana vastuva (p. 131) of SRV, but not in the counterpart, Devadatta vatthu of DPK.
- 16(a) Kāsāva pari dahana vastuva of SRV and Devadatta vatthu of DPK contain a sub-story of killing of an elephant, which is similar to two Jātaka tales in the collection. They are:
  - (a) Kāsāva Jātaka (No. 221);
  - (b) Chaddanta Jātaka (No. 514).

Kāsāva Jātaka relates how a man disguised himself in holy robes and how he was put to shame. A similar story is found in Chaddanta Jataka. The story in SRV is summarised as follows:

An elephant hunter one day sees several thousand elephants fall on their knees before some Pratyeka Buddhas. Concluding that it is the power of the yellow robe, he sits beside the elephant trail with spear in hand and upper robe drawn over his head. By this ruse he kills the last elephant in the line. At this time the future Buddha is reborn as an elephant and becomes the leader of the herd. One day, the hunter throws his spear at him and darts behind a tree. The great being resists the temptation to crush his enemy and

contents himself with remarking that the hunter has put on robes that ill become him.<sup>1</sup>

17. Ummagga Jātaka (No. 546) is alluded to in Agasavivata of SRV:

'...kaṭussāge nissāra adahasa Mahaus' adha paṇḍitayan dattasēma....' (p. 159)

No such reference is found in the Aggasāvaka vatthu of DPK.

18. Candakinnara Jātaka (No. 485) is referred to by its name in both Nandamaha terunvahansēgē vastuva (p. 159) of SRV and its counterpart Nanda thera vatthu (p. 58) of DPK.

- 18(a) Nanda maha terunvahansēgē vastuva of SRV and Nanda thera vatthu of DPK are similar to the introduction to Saṅgāmāvacara Jātaka (No. 182), but the sub-story of Kappata and the donkey is entirely different from the Jātaka story.

19. Vessantara Jātaka (No. 547) is referred to by name in Nanda thera vatthu (p. 58) of DPK, but not in the counterpart, Nanda maha terunvahansēgē vastuva of SRV.

20. Suppāraka Jātaka (No. 463) is referred to by name in Nanda maha terunvahansēgē vastuva (p. 167) of SRV, but not in Nanda thera vatthu of DPK.

21. Mahā Dhammapāla Jātaka (No. 447) is referred to by name in both Nanda maha terunvahansēgē vastuva (p. 162) of SRV and Nanda thera vatthu (p. 59) of DPK.

22. Serivāṇija Jātaka (No. 3) is referred to by name in Devadatta vastuva (p. 182) of SRV, but not in Devadattassa vatthu of DPK.

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1 Also compare Sīlava Nāgarāja Jātaka (No. 72, Vol. I, p. 174).

23. Culla hamsa Jātaka (No. 533) is referred to by name in Dēvadatta vastuva (p. 183) of SRV and in the counterpart, Devadattassa vatthu (p. 71) of DPK.
24. Suvan kakulu Jātaka or Kakkata Jātaka (No. 267) is referred to by name in both Dēvadatta vastuva (p. 183) and Devadattassa vatthu (p. 71) of DPK.
25. Maha hamsa Jātaka (No. 534) is referred to by name in Dēvadatta vastuva (p. 183) of SRV and in Devadattassa vatthu (p. 71) of DPK.
- 25(a) These last mentioned Jātakas are referred to together in DPK <sup>kakkataka</sup> ('...Cūlahamsa mahā hamsa /jātakani kathesi...' p. 71), and in SRV they are referred to together ('...Cullahamsa jātakayada mahā hamsa jātakayada taman vahansē...suvan kakulu dāt vadāla sēka...'). (p. 183)
26. Lakkhana miga Jātaka (No. 11) is referred to in Dēvadatta vastuva (p. 186) of SRV by its name, but Devadattassa vatthu (p. 73) of DPK alludes only to the contents of the same Jātaka, without giving the name.
27. Kurunga miga Jātaka (No. 21) is referred to in Dēvadatta vastuva (p. 186) of SRV by its name. Devadattassa vatthu (p. 73) alludes only to the contents of the same Jātaka.
28. Parantapa Jātaka (No. 416) is referred to by its name in Dēvadatta vastuva (p. 186) of SRV. Devadattassa vatthu only alludes to the contents of the same Jātaka.
29. Khantivādī Jātaka (no. 313) is referred to by its name in

- Dēvadatta vastuva (p. 183) of SRV. Devadattassa vatthu (p. 73) only alludes to the contents of the same Jātaka.
30. Culla Dhammapāla Jātaka (No. 358) is referred to by its name in both Dēvadatta vastuva (p. 189) of SRV and Devadattassa vatthu (p. 76) of DPK.
31. Piṅgala Jātaka or Mahā Piṅgala Jātaka (No. 240) is referred to by its name both in Dēvadatta vastuva (p. 189) of SRV and Devadatta therassa vatthu (p. 76) of DPK.
32. Ummagga Jātaka (No. 546) is referred to by its name in Vāsuladattāvāṅgē kathāva (p. 225) of SRV, but not in Vāsuladattāya vatthu of DPK.
33. Cullasetṭhi Jātaka (No. 4) is referred to by its name in Cullapanthaka terunvahansēgē vastuva (p. 275) and Culla panthaka thera vatthu of DPK. Cullapanthaka terunvahansēgē vastuva of SRV and Cullapanthaka thera vatthu of DPK and the introduction to the Cullasetṭhi Jātaka (No. 4) are identical. The birth of Cullapanthaka and his ordination as a monk is exactly the same in each case. The story of the past in the Jātaka differs from the story in the SRV and DPK.
34. Kulāvaka Jātaka (No. 31) is alluded to in Mahālī Prasāna vastuva (p. 300) of SRV, without giving the title of the Jātaka. The same is followed in Mahālī paṇha vatthu of DPK. The description of how a person by the name of Māgha became Sakka

in both stories can be regarded as a free version of Kulāvaka Jātaka.

35. Mahāsuka Jātaka (No. 429) is alluded to in both Nigama Tissa terunvahansege vastuva (p. 313) of SRV and Nigama vāsi Tissa therā vatthu (p. 140) of DPK. The description of how the grateful parrot refuses to leave the barren tree in Nigama Tissa terunvahansege vastuva of SRV (p. 313) is a summarised version of the Mahāsuka Jātaka. The story in the DPK differs from the story in SRV due to abridgement of the latter.
36. Cittahattha terunvahansege vastuva (p. 330) of SRV and Cittahattha therā vatthu (p. 153) of DPK both allude to Kuddāla Jātaka (No. 70). Cittahattha terunvahansege vastuva (p. 330) of SRV contains a summary of this Jātaka as an embedded story.
37. Kesava Jātaka (No. 346) is alluded to in both Vidūḍabha vastuva (p. 351) of SRV and Vidūḍabha vatthu (p. 168) of DPK. Both stories employ this Jātaka tale as an embedded story.
38. Kaṭṭhahāri Jātaka (No. 7) is referred to by name in Vidūḍabha Jātaka (p. 357) of SRV and Vidūḍabha vatthu (p. 171) of DPK.
39. Sudhābhajana Jātaka (No. 535) is referred to by name in Macchhariya kōsiya sitānangē vastuva (p. 379) of SRV, but not in Macchhariya kōsiya seṭṭhi vatthu of DPK. But both stories refer to Illisa Jātaka (No. 78).
40. Vessantara Jātaka (No. 547) is alluded to in Viśākhā vastuva

(p. 408) of SRV: '...Jāliya kumārāyan vāni pavitra adahas āti putu<sup>hā</sup> esēma pavitra adahas āti kṛṣṇajināvan vāni dūn dāsi das koṭa dandīmen māndri bisovun vāni āmbuvan dan dīmen purā mudun pat kaḷa samatis pārumehi...' (p. 408). Visākhāya vatthu, too, alludes to the same Jātaka in the same way by referring to the characters of the said Jātaka story: '...Jāliya-sadise putte kaṇhajinā sadise dhītaro maddisa<sup>dīsa</sup>/pajāpatiyo pariocajitvā dinnadānassa phalaṇ...' (p. 197)

41. Kumuduppālānīta duggata sēvaka vastuva (p. 438) of SRV and Kumuduppālānīta duggata sevaka vatthu of DPK resemble the Lohakumbhi Jātaka (no. 314) in subject matter but differ in the treatment. In the Jātaka story, King Kōsala is terrified by hearing awful cries in the night and is urged by his wise men to avert the evil omen by the sacrifice of living creatures. A young brahmin interprets the sounds to be the cries uttered by the lost souls in Hell, and the king takes comfort and forbids the sacrifice, but in the version of the SRV and DPK, the sounds heard are interpreted by the Buddha and the matter is reported to Him by the queen consort Mallika. For a comparison of the dreams the king dreamt, it is necessary to see Mahāsupina Jātaka (No. 77) which contains sixteen wonderful dreams and their interpretations.<sup>1</sup>

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1 See also Hardy, A Manual of Buddhism, London, 1852, p. 303-306, for an account of these dreams translated from the Sinhala text Saddharmaratnākare. (sic. a)

42. Matakabhatta Jātaka (No. 18) resembles the embedded story in Kumuduppālānīta duggata sēvaka vastuva of SRV and Kumuduppālānīta duggata sevaka vatthu of DPK. In both instances the story related is about a woman who killed a ewe and in subsequent lives got her head severed by others, but the Jātaka story goes as follows. A goat which was to be sacrificed by a brahmin shows signs of great joy and of great sorrow. It explains the reason for each emotion.
43. 'Dik saṅgi aṭuvāhi ena kathāva' (p. 279) (see Chapter 1) of SRV is a newly added story by Dhammasena and contains a passing summary of Asātamanta Jātaka (No. 61) used as a reference to show the wickedness of women. In the Jātaka story the wickedness of women is shown by the endeavour of a hag to kill her good son in order to facilitate an intrigue with a youth.
44. In Viḍḍabha vastuva (p. 347) of SRV, and also in DPK, a summary of the story in Kesava Jataka (No. 436) is used as an embedded story without giving the title.
- 44(a) Also the introduction to Bhaddasāla Jātaka (No. 465) and the embedded story in SRV are similar in subject matter. This is also the case in Viḍḍabha vatthu of DPK.
45. Tuṇḍila Jātaka (No. 388) is referred to by its name in Bhaddavaggiya terunvahansēgē vastuva (p. 459) of SRV and its counterpart Tiṇsamatta pāṭheyyaka bhikkhūnaṁ vatthu (p. 230) of DPK.

46. Macchhariya kōsiya siṭṭāṇaṅgē vastuva (p. 374) of SRV and Macchhariya kosiya seṭṭhi vatthu of DPK are almost word for word the same as the introduction to the Illisa Jātaka (No. 78).
47. Mahākāsyapa saddhivihārika eka namakagē vastuva (p. 449) of SRV and Mahākassapatherassa saddhivihārika vatthu of DPK follow closely the Kuṭidūsaka Jātaka (No. 321).
48. The story of the skilful marksman who reduces a talkative brahmin to silence by throwing pellets of goat's dung down his throat in Saṭṭhikūṭa prēta vastuva (p. 484) and its counterpart in DPK, Saṭṭhikūṭa Peta vatthu (p. 247) follows closely the story of the past in the Sālittaka Jātaka (No. 107). The Jātaka, however, says nothing about the pupil of the skilful crippled marksman who killed a pacceka Buddha. This section is evidently derived from the Peta vatthu commentary.<sup>1</sup>
49. Kāṇamātā vastuva (p. 543) of SRV and Kāṇamāta vatthu (p. 285) of DPK are derived from the introduction to the Babbu Jātaka (No. 137). The Jātaka is also referred to by name in both stories.
50. Pansiyayak denā vahansēgē vastuva (p. 547) of SRV and Vighāsēdānaṇṇa dosa vutta pañcasatabhikkhūnaṇṇa vatthu (p. 288) of DPK are derived from the Vālodaka Jātaka (No. 183). The Jātaka is referred to by its name in both stories.
51. Khadiravaniya Rēvata terunvahansēgē vastuva (p. 577) of SRV

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<sup>1</sup> See Jean Kennedy and Henry S. Gelman (tr.), The Minor Anthologies of the Pali Canon, London, 1942, p. 249.



- and Khadiravaniya Revata therassa vatthu (p.303) of DPK are parallel to the Asātarūpa Jātaka (No. 100).
52. Kuṇḍalakesigē vastuva (p. 594) of SRV and Kuṇḍalakesitheriyā vatthu (p. 316) of DPK are similar to two Jātaka stories, Kāṇavera Jātaka (No. 318) and Sūlasā Jātaka (No. 419).
53. Anartha vicāla bamunangē vastuva (p. 600) of SRV and Anattapucchaka brāhmaṇassa vatthu (p. 320) of DPK have their parallels in the Khadirangāra Jātaka (No. 40). The story in SRV is a very abbreviated version of the above Jātaka.
54. Kōka nam vāddahugē vastuva (p. 673) of SRV and Kokasunakhaluddakassa vatthu (p. 358) of DPK are derived from the Sāliya Jātaka (No. 367). Both stories are about a knavish physician who was killed by the snake which he pretended was harmless.<sup>1</sup>
55. Mugalan maha terunvahansēge vastuva (p. 700) of SRV and Mahāmoggallāna therassa vatthu (p. 377) of DPK are in general similar to the introduction to the Sarabhaṅga Jātaka (No. 522), but there are important differences. For example, in the Jataka version, Moggallāna escapes on each of six successive days by flying up into the air and instead of killing his father and mother, relents at the last moment and spares their lives.
56. Tuṇḍila Jātaka (No. 388) is again referred to by name in

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1 Burlingame, Buddhist Legends, Vol. 29, p. 283, for the story.

Bahubhāṇḍika terunvahansēgē vastuva (p. 708) of SRV,  
but not in the counterpart, Bahubhandika therassa  
vatthu (p. 380) of DPK.

56(a) Both these stories are word for word the same as the  
Devadhamma Jātaka (No. 6).

56(b) Tundila Jātaka is also referred to in the section called  
Buddha caritaya (p. 29) of SRV.

57. The following 15 Jātakas are referred to by their names  
in Vanavāsika Tissa terunvahansēgē vastuva (p. 505), but  
not in its counterpart Vana vāsi Tissa therassa vatthu (p. 255 - 264)  
of DPK.

- (1) Sasa Jātaka (No. 316),
- (2) Sivi Jātaka (No. 499),
- (3) Saṅkhapāla Jātaka (No. 524),
- (4) Bhūridatta Jātaka (No. 543),
- (5) Cūlasutasoma Jātaka (No. 525),
- (6) Sattubhatta Jātaka (No. 402),
- (7) Ummagga Jātaka (No. 546),
- (8) Mahā janaka Jātaka (No. 539),
- (9) Kalandaka Jātaka (No. 12),
- (10) Ks'antivādi (sic) Jātaka (No. 313),
- (11) Dhammapāla (mahā) Jātaka (No. 447),
- (12) Mahāsutasoma Jātaka (No. 53),
- (13) Mugapakkha Jātaka (No. 538),

(14) Ekkaṇṇa Jātaka (No. 303),

(15) Lomaḥamsa Jātaka (No. 94).

58. Upasāḥhaka Jātaka (No. 166) is referred to by name in Vanavāsika Tissa terunvahansēgē vastuva (p. 507) of SRV and its counterpart, Vanavāsi Tissa therassa vatthu (p. 268) of DPK.
59. Alīnacitta Jātaka (No. 156) is referred to by name in Rādha terunvahansēgē vastuva (p. 511) of SRV and its counterpart, Rādhatherassa vatthu (p. 266) of DPK.
60. Vessantara Jātaka (No. 547) is alluded to in Taṃbadāli nam vū sorāgē vastuva: '...ikbitten banda bāmi āti piṅguvan ās āti taṃbavan dāli rāvulu āti Juḷakayan men...' (p. 586) This allusion is not present in the counterpart, Tambadhātika coraghātaka vatthu (p. 310) of DPK.
61. Chaddanta Jātaka (No. 514) is referred to by its name in Sātāgira Hēlavata dedenāgē uppatti kathāva (p. 611). There is no counterpart to this story in DPK. (See the note on Chapter 1).
62. Mahākapi Jātaka (p. 407) is also referred to by name in Sātāgira Hēlavata yana dedenāgē uppatti kathāva (p. 611).
63. Padamāṇavaka Jātaka (also known as Padakusala māṇavaka Jātaka) (No. 432) is referred to by name in Paṭācārāvahandāgē vastuva (p. 634) of SRV, but not in Paṭācārā theriyā vatthu (p. 334 - 339) of DPK.
64. Kusa Jātaka (No. 531) is alluded to in Paṭācārā vahandāgē

vastuva of SRV: '...kusa rajuva upan bōsatun prabhāvatīn  
nisā nikr̥ṣṭa lesin hasurunu niyāvata...' (p. 634)

This allusion is not found in Paṭācārā theriyā vatthu of DPK.

65. Kusa Jātaka (No. 531) is also alluded to in Pūtigatta Tissa  
terunvahansēgē vastuva of SRV: '...gāṇḍakīliyen nikma  
vehera āvidinā sēk ginihal geṭa vāda pān hunu karana sāliya  
kusaraja kalat valan sōdha purudubāvin...' (p. 335)

This allusion is not found in Pūtigatta Tissa therā vatthu  
(p. 157 - 159) of DPK.

66. Ummagga Jātaka (No. 546) is referred to in Bilālapādaka  
sitāṇaṅgē vastuva of SRV: '...umāṇḍāyehi elaka prāsṇaya  
siyalu lesin dat Mahausadha paṇḍitayan vahansē...' (p. 664)

There is no such reference in Bilālapādaka setṭhissa vatthu  
(p. 351 - 352) of DPK.

67. Devadhamma Jātaka (No. 6) is referred to by name and contents  
in Bahubhāṇḍika terunvahansēgē vastuva (p. 706) of SRV. In  
the counterpart, Bahubhāṇḍika therassa vatthu (p. 380 - 382)  
of DPK, only the contents of the Jātaka are summarised.

68. Somadatta Jātaka (No. 211) is alluded to in Lāludāyi  
terunvahansēgē vastuva (p. 747) of SRV. The same Jātaka  
is alluded to in Lāludāyi therassa vatthu (p. 405 - 407) of  
DPK. Also, both stories are free versions of the Somadatta  
Jātaka.

69. Dhonasāka Jātaka (No. 353) is alluded to in Bodhirāja

- kumarayangē vastuva (p. 754) of SRV and its counterpart, Bodhirāja kumarassa vatthu (p. 410 - 412) of DPK. Both stories are similar to the introduction to the Dhonasāka Jātaka, but the reference to the magic flying machine called Gurulu yantaraya is not found in the said Jātaka.
70. Dabbha puppha Jātaka (No. 400) is alluded to in Upananda terungē vastuva (p. 758) of SRV, without giving the name of the Jātaka. The same is the case in the counterpart, Upananda sakyaputtassa vatthu (p. 413 - 414) of DPK.
71. Akālarāvi kukkuṭa Jātaka (No. 119) is alluded to in Padhānika Tissa terunvahansēgē vastuva (p. 761) of SRV, giving the name of the Jātaka too. The same is the case in the counterpart, Padhānika Tissa therassa vatthu (p. 415) of DPK.
72. Nigrodha miga Jātaka (No. 12) is alluded to in Kumāra kasup terunvahansēgē māṇiyangē vastuva (p. 762) of SRV, giving the name of the Jātaka too. The same is the case in the counterpart, Kumārakassapa therassa matuyā vatthu (p. 417) of DPK.
73. Ummagga Jātaka (No. 546) is alluded to in Dēvadatta saṅghabhēdaka vastu deka (p. 769) of SRV: '...umāṇḍāyehi kevaṭṭa bamunuva ādi...' (p. 769). There is no such allusion in its counterpart, Devadattassa vatthu (p. 420) or in Saṅghabhedaka parisakkana vatthu (p. 420 - 421) of DPK, which is included by Dhammasena in Dēvadatta saṅghabhēdaka vastu deka of SRV.

74. Parantapa Jātaka (No. 416) is referred to by name in *Devadatta saṅgha bhēdaka vastu deka* (p. 769) of SRV, but not in either of the stories, *Devadattassa vatthu* (p. 420) or *Saṅghabhedaka parisakkana vatthu* (p. 421) of DPK.
75. Vessantara Jātaka (No. 547) is alluded to in *Sudovun maha rajjuruvangē vastuva* (p. 778) of SRV, by giving the name of the Jātaka and names of some characters in it. This is not the case with its counterpart, *Suddhodanassa vatthu* (p. 426) of DPK.
76. Excepting a few alterations, *Ciñcamānavikāvangē vastuva* (p. 789) of SRV and *Ciñcamānavikāya vatthu* (p. 434) of DPK are free versions of *Mahāpaduma Jātaka* (No. 472). Also, both SRV and DPK refer to the name of the Jātaka.
77. *Yamaka pelahara vata* (p. 805) of SRV and *Yamaka paṭihāriya vatthu* (p. 451) of DPK are parallel to the *Sarabha miga Jātaka* (No. 483). *Dhammasena* gives a summary and the name of *Nandi-visāla Jātaka* (No. 28). DPK only refers to the name of the same Jātaka, but DPK refers to *Kaṇha usabha Jātaka* (which is presumably *Kaṇha Jātaka* in the collection) (No. 440) which *Dhammasena* omits in his story. *Burlingame* makes the following note about the version in DPK: 'The Cingalese version translated by Hardy follows closely to the *Dhammapada* commentary version.\* Materially different are the Jātaka and *Divyāvadāna* versions. The *Dhammapada*

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\* In going through Hardy's *A Manual of Buddhism*, I have not found any specific reference to the *Saddharmaratnāvalīya*.

commentary version appears to be entirely independent of the Jātaka version. The Jātaka version is very brief (only about one fifth as long as the Dhammapada commentary version) and lacks the account of the finding of the block of wood and the fashioning of the bowl, the creation of the jewelled walk and the offers of the six disciples to perform miracles. The Dhammapada commentary version gives a multitude of details not found in the Jātaka version, especially in its account of Pindola's miracle, the twin miracle proper, and the preaching of the Abhidhamma in the world of the thirty three.' (See Buddhist Legends, Vol. 30.35.)

78. Mandhātu Jātaka (No. 258) is alluded to in Anabhirata bhiksūṃ vahansēgē vastuva (p. 835) of SRV. The same is the case in the counterpart, Anabhirata bhikkhussa vatthu (p. 463) of DPK.
79. Nāyāṅgē kalaha sansiṇḍavū vastuva (p. 844) of SRV and Natakāṇaṃ kalaha vūpasamana vatthu (p. 471-472) of DPK are a brief outline of the introduction to Kuṇāla Jātaka (No. 536).
80. Kusa Jātaka (No. 531) is alluded to in Pasēnadi kosol rajjuruvāṅgē vata (p. 854) of SRV and Pasēnadi kosalassa vatthu (p. 477) of DPK.
81. Uraga Jātaka (No. 354) and Mattakundali Jātaka (No. 449) are alluded to in the beginning of the Ektarā keḷembiyāṇa kenēkūṅgē

- vastuva (p. 860) of SRV and *Anñātara kuṭumbikassa vatthu* (p. 482) of DPK. In both stories *Uraga Jātaka* is referred to by its name.
82. *Anitthigandha kumārayangē vastuva* (p. 864) of SRV and *Anitthigandha kumāra vatthu* (p. 484 - 486) of DPK contain material drawn from *Culla palobhana Jātaka* (No. 263) and *Kusa Jātaka* (No. 531). Also compare *Mahā Palobhana Jātaka* (No. 507) and *Ananusociya Jātaka* (No. 328).
83. *Khantivādi Jātaka* (No. 313) is referred to by name in *Mugalan maha terunvahansē pāna vicāla vastuva* (p. 889) of SRV, but not in *Mahā Moggallāna therassa paṇha vatthu* (p. 500 - 501).
84. *Sāketa vastuva* (p. 890) of SRV and *Sāketaka brāhmanassa vatthu* (p. 503) are almost word for word the same as *Sāketa jātaka* (No. 68).
85. *Puṇṇā nam diyaṇiyangē vastuva* (p. 892) of SRV and *Puṇṇāya vatthu* (p. 505) of DPK refer to *Kundaka saindhava Jātaka* (No. 254).
86. The first part of the story in *Tissa nam ladaru vahandāgē vastuva* (p. 911) of SRV and *Tissa daharakassa vatthu* (p. 519) of DPK, where the novice Tissa finds fault with the gifts of the treasurer *Anāthapiṇḍika* and the lay female disciple *Visākhā*, is similar to the introduction to *Bhīmasena Jātaka* (No. 80) and a summary of *Katāhaka Jātaka* (No. 125). The name of the latter is given in the story in SRV and DPK.
87. *Padhānakammika Tissa terunvahansēgē vastuva* (p. 940) of SRV



- and Padhāna kammika Tissa therassa vatthu (p. 541) of DPK are abbreviated versions of Varna Jātaka (No. 71).
88. Mahalu vahandāgē vastuva (p. 948) of SRV and Mahallaka therassa vatthu (p. 547) are almost word for word the same as Kaka Jataka (No. 146). Both SRV and DPK refer to the name of the Jātaka.
89. Bhūridatta Jātaka (No. 543) is referred to by name in Gaṅgārōhana vastuva (p. 957) of SRV, but not in the counterpart, Gaṅgārōhana vatthu (p. 553 - 559) of DPK.
90. Ummagga Jātaka (No. 546) is also referred to by name in Gaṅgārōhana vastuva (p. 962) of SRV, but not in Gaṅgārōhana vatthu (p. 553 - 559) of DPK.
91. Sundarī paribrājikāvungē vastuva (p. 981) of SRV and Sundarī paribbājikā vatthu (p. 571) of DPK are almost word for word the same as the introduction to Maṇi sūkara Jātaka (No. 285) (See also Folklore Journal, Vol. IV, p. 58, ed. Morris).
92. Mātu posaka Jātaka (No. 455) is referred to by name in Ektarā mahalu bamunāna kenakungē vastuva (p. 994) and Annātara brāhmanassa puttānaṇi vatthu (p. 585) of DPK.
93. Bandhanāgāra vastuva (p. 1019) of SRV and Bandhanāgārassa vatthu (p. 602 - 603) are almost word for word the same as Bandhanāgāra Jātaka (No. 201).
94. Dhanuggaha vastuva (p. 1028) of SRV and its counterpart Daharaka Bhikkhussa vatthu (p. 608 - 610) are a free version of Culla Dhanuggaha Jātaka (No. 374) and can be cited as a

- parallel to Atthāna Jātaka (No. 425).
95. Aputtaka siṭṭānāṅgē vastuva (p. 1038) of SRV and Aputtaka seṭṭhissa vatthu (p. 615) of DPK are derived from the introduction to Mayhaka Jātaka (No. 390).
96. Bhiks unvahanda pasnamakagē vastuva (p. 1043) of SRV and Pañca bhikkhūnaṁ vatthu (p. 617 - 619) of DPK refer to Takkasilā Jātaka (called Takkalā Jātaka, No. 446, by Fausboll). Also, these two stories can be compared with Telapatta Jātaka (No. 96).
97. Kurudhamma Jātaka (No. 276) is referred to by its name and the story summarised in Haṁsaghātaka bhiks undāgē vastuva (p. 1045). Haṁsa ghātaka bhikkhussa vatthu of DPK refers to the same Jātaka: 'Imaṁ tika nipāte jātaṁ kathesi' (p. 620).
98. Kōkālīka vastuva (p. 1046) of SRV refers to Bahubhāṇīya Jātaka (which does not appear in the printed collection of Jātaka tales) which can be traced as Kacchapa Jātaka (No. 215). The embedded story of the talkative tortoise who met with disaster is derived from this Jātaka. Also, the introduction to the Takkariya Jātaka (No. 481) is similar to the story in SRV. For a discussion of the motif of this story of the talkative tortoise, see Bloomfield, JAOS, 36, 60. Kōkālīkassa vatthu also refers to the name of the Jātaka and gives a summary of the story.
99. Mahilāmukha Jātaka (No. 26) is referred to by name in Vipakṣa sēvaka bhikṣuṇ vahandāgē vastuva (p. 1049) of SRV

- and Vipakkha sevaka bhikkhussa vatthu (p. 624) of DPK.
100. Kovun bamun<sup>9</sup>ekuge vastuva (p. 1086) of SRV has two sub-stories interconnected. Firstly, the story of a trickster brahmin who climbed a tree and swung himself from the branch, allowing his head to hang downwards. Secondly, there is the story of the past life of this man as related by the Buddha. The second story can be entitled the story of the false ascetic and the king of lizards. The second story is a free version of the Godha Jātaka (No. 325) and Romaka Jātaka (No. 277). The same observations apply to Kuhaka brāhmanassa vatthu (p. 653 - 654) of DPK.
101. Sīvalī maha terunvahansēge vastuva (p. 1111) of SRV and Sīvalī therassa vatthu of DPK are a summary of Asātarūpa Jātaka (No. 100).
102. Sundara samunda vastuva (p. 1112) of SRV and Sundara samunda therassa vatthu (p. 673) of DPK are similar to the introduction to Vātamiga Jātaka (No. 14). It seems to me that the sub-story of the woman's attempt to tempt Sundara samunda is similar to Nalinikā tempting the young ascetic in Nalinikā Jātaka (No. 526) and the nymph Alambusā tempting the ascetic Isisinga in Alambusā Jātaka (No. 523). The passage of the narrative of the SRV describing the gradual attempts of the woman tempting the monk, seems to be bodily borrowed from the Kuṇāla Jātaka (No. 536). As Burlingame says, 'this story affords an unusually striking example of the literary

methods of the author.'<sup>1</sup> The fact that Dhammasena was well versed in Jātaka tales is evident when he says that 'one can relate many a Jātaka story from the collection of five hundred and fifty, which advocates the 'pragnā pāramitā'.<sup>2</sup>

Other Sinhala texts, such as Pūjāvaliya, Amāvatura and Butsarana, too, employ extensively the use of Jātaka stories. In these texts there are certain Jātakas that are not referred to in SRV. I propose to present a list of these Jātakas. The following Jātakas found in Pūjāvaliya<sup>3</sup> are not found in the stories of SRV.

Svarṇamayūra Jātaka, Kaṇḍina Jātaka, Kukkura Jātaka, Baka Jātaka, Mahāsilava Jātaka, Kanchanakkhandha Jātaka, Saccakira Jātaka, Amba Jātaka, Gagga Jātaka, Tiricavaccha Jātaka, Daddara Jātaka, Silavimansa Jātaka, Mansa Jātaka, Visayha Jātaka, Hatthipāla Jātaka, Jotipāla Jātaka, Ruru miga Jātaka, Rohanta Jātaka, Susima Jātaka, Sambhava Jātaka, Vānarinda Jātaka, Maccha Jātaka, Akirti Jātaka, Tundila sukara Jātaka, Tesakuna Jātaka, Sālikedāra Jātaka, Sutanu Jātaka.

The following Jātakas referred to in Amāvatura<sup>4</sup> are not

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- 1 Burlingame, Buddhist Legends, Vol. 30, p. 308.
  - 2 SRV, p. 431, '...kiyatot pansiya panas jātakayehi pāramitā arabhayā vadāla noyek jātaka kiva mānavi' (Sirigutta vastuva).
  - 3 Bentota Saddha Tissa thero (ed.) Pūjāvaliya, Colombo, 1930, Chapters 5 and 6.
  - 4 Kodagoda Gnanaloka thero (ed.) Amāvatura, Colombo, 1959.

referred to in the stories of SRV:

Pancāvudha Jātaka, Sutanu Jātaka, Tayodhamma Jātaka, Suvanna  
miga Jātaka, Maha mōra Jātaka, Cetiya Jātaka, Kakkaru Jātaka,  
Kumbha Jātaka, Bhadrabhata Jātaka, Vannarōha Jātaka, Sandhibheda  
Jātaka, Sujāta Jātaka, Tittira Jātaka, Durājana Jātaka, Ēkapanna  
Jātaka, Tilamatthi Jātaka, Matanga Jātaka, Mahābodhi Jātaka,  
Santhava Jātaka, Nanguttha Jātaka, Sētaketu Jātaka, Uddālaka  
Jātaka, Parapata Jātaka, Rucira Jātaka, Brahmadata Jātaka,  
Atthisena Jātaka, Gijangha Jātaka, Catudvāra Jātaka, Sālittthaka  
Jātaka, Manōja Jātaka, Macchuddāna Jātaka, Lābhagaraha Jātaka,  
Sammōdamāna Jātaka, Bharu Jātaka, Makasa Jātaka, Rohini Jātaka,  
Sanjīvaka Jātaka, Varana Jātaka, Gajakumbha Jātaka, Dadhivāhana  
Jātaka, Kharaputta Jātaka, Daddhabha Jātaka, Thusa Jātaka,  
Mūsika Jātaka, Mahāsāra Jātaka, Bandhana mokkha Jātaka, Atthasadda  
Jātaka, Dasannaka Jātaka, Kāma Jātaka, Bhojājaniya Jātaka, Guna  
Jātaka, Mahā assāroha Jātaka, Palasa Jātaka, Maccha Jātaka, Sālikēdāra  
Jātaka, Sōnananda Jātaka, Matarōdana Jātaka, Ananusōciya Jātaka, Tinduka  
Jātaka, Suruci Jātaka, Punna nadi Jātaka, Gamini chanda Jātaka,  
Susima Jātaka, Tittira Jātaka, Sattubhasta Jātaka, Sambhava Jātaka,  
Siri kālakanni Jātaka, Parōsahassa Jātaka, Sādhina Jātaka, Nimi  
Jātaka, Singāla Jātaka, Takku Jātaka, Mudu lakkhana Jātaka,  
Sankappa Jātaka, Asanka Jātaka, Ummadanti Jātaka, Mōra Jātaka, Puppha  
ratta Jātaka, Atthana Jātaka, Kummāsapinda Jātaka, Gangamala Jātaka,  
Aditta Jātaka, Dasa brahmana Jātaka, Kumbhakāra Jātaka, Bhiksha  
paramparā Jātaka, Samiddhi Jātaka, Gandhāra Jātaka, Bhadrasāla

Jātaka, Dummeda Jātaka, Ayakūṭa Jātaka, Dhajavibhedhana Jātaka, Valāhaka assa Jātaka, Abhantara Jātaka, Lomasakassapa Jātaka, Akitti Jātaka, Bhisā Jātaka, Sayha Jātaka, Somanassa Jātaka, Sōṇa Jātaka, Darimukha Jātaka, Udānani Jātaka, Citta sambhuta Jātaka, Sāma Jātaka, Campeyya Jātaka, Velāma Jātaka, Visayha Jātaka.

The following Jātakas referred to in Vidyacakravartī's Butsarana<sup>1</sup> are not referred to in the stories of SRV by Dhammasena:

Temiya Jātaka, Mōra Jātaka, Junha Jātaka, Vetrayasṭi kapi Jātaka.

#### Allusions to other texts and traditions:

In Mahālī prasna vastuva (p. 300) of SRV, an allusion is made to Śakra and a detailed information is given about him as follows:

'...hembā mahālīni, sakdeviṇḍu pera minis lovadī magha nam viya. Eheyin magha ya yikiyati. Nāvata mē sakdeviṇḍu ... eheyin sujampati namakiyati...' (p. 299 - 300)

The explanation of the name Śakra and of his other titles is interesting from a mythological point of view. When living among human beings, Śakra was known as Magha. He was also called Purindada because (so the commentator says) whatever he gives he was the first to give. And he would offer alms with all good

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1 Welivitiye Sorata therō (ed.) Butsarana, Colombo, 1931.

heart. Again as he had built rest houses on the way for wayfarers, he, it is said, is named Vāsava. Again this same Śakra can perceive things quickly. Though he has two eyes, he can see thousands of objects. As such he is called Sahasrākṣi, or the thousand-eyed one. He was in possession of an Asura virgin called Sujā. Therefore he was called Sujampati. As he is the leader of the Devas or the heavenly bodies, he is called Devīndu.

Allusions to other Buddhist scriptures, too, are prominent in the stories of SRV. As scriptures were quite commonly used on various occasions in the life of people, the allusions made to them are by no means strange. Here too there are two ways of using the allusion. At times the writer just refers to a particular scripture by name. At other times he quotes a stanza or two from a scripture as functional element in the narrative.

Khaggavisāṇa sutta is alluded to in Dikṣaṅgi atuvāhi kathāva (p. 279) and Anitthigandha kumārayaṅgē vastuva (p. 287) by quoting stanzas from it.<sup>1</sup>

In Ārabdha vidarśaka bhikṣūnvahansēgē vastuva (p. 332) Karāṇīya metta sutta is alluded to at three different instances as a weapon used to ward off evils. '...karāṇīya met sut cakrāyudhaya gena yava,esē gosin tela...karāṇīya met sut pirivamin vana lahābata vaneṣa...' (p. 333)

Dukkhaḥkhaṇḍa sutta is alluded to in Mahākālā terunvahanseḡe vastuva (p. 121) as follows: '...buduhu edavas ... daham baṇḍuvehi āvitivana lesaṭa dukkhaḥkhaṇḍa ... sūtra baṇa elavā ....' (p.121)

Anamataggapariyaya sutta is alluded to in Paṭācārā vahandāḡe vastuva (p. 638) by quoting a stanza from it.<sup>1</sup>

Tirokudda sutta and Maṅgala sutta are alluded to in Lāludāi terunvahanseḡe vastuva (p. 746) as follows: '...anumeveni baṇaṭa āradanā kalavunata kivamanā tirokudda sutraya kiyana sēka. Avamagul davasēdi maṅgala sūtra ya kiyana sēka...' (p. 746)

Buddha himself is said to have preached Ratanasutta in order to avert the evil forces of a certain plague in the city of Vesali. This incident occurs in the story named Gangorahana vastuva (p. 956) in SRV: '... visal mahanuvaradi ruvan sutraya desu kalhi e ajnava...' (p. 959).

Kaṣṭavāhana rajjuruvange vastuva (p. 566) in SRV alludes to a series of scriptures of a rare kind. Some of them were recited to particular people by whose names the scriptures were known. These suttas are as follows: Tissa mettabhu sutraya, Punnaka sutraya, Kappa sutraya, Jatu kanna sutraya, Bhadrāyuda sutra, Nanda sutra, Hemaka sutra, Todeyya sutra.

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Catusu samuddesu jalaṇ parittakaṇ  
Tato bahuṇ assujalan anappakaṇ  
Dukkheṇa pūṭṭhassa narassa socanā  
Kiṇkaraṇa samma tuvaṇ pamajjasi.  
Tato bahuṇ assujalan anappakaṇ  
Dukkheṇa pūṭṭhassa narassa socanā  
Kiṇkaraṇa samma tuvaṇ pamajjasi.



In *Āṅgulimāla* *terunvahansege* *vastuva* (p. 783), the reader is requested to hear further details of the protagonist of the story by referring to *Āṅgulimāla* *sutta*. '*...unvahansege utpattikathāva āṅgulimāla sūtrayen asā data yutu...*' (p. 783)

*Mahāli* *praśna* *vastuva* (p. 299), while referring to *Śakra*, refers to a special *sutta* based on questions by *Śakra* called *Sakkapaṇṇa* *sutta*. '*...ū budun sakpaṇṇa sut desā vadālā asā buduhu sak devinduhuge sampata bō niyāvak vadarana seka...*' (p. 299).

The *anagāmi* *tera* *kenakun* *vahansege* *vastuva* (p. 869) alludes to *Dasadhamma* *sutta*: '*...dasadhamma sūtraya vū niyāvata kiyālu deyak nātiva unvahanse maḥasēka...*' (p. 870).

*Nāgasēna* *maha* *terunvahansege* *vastuva* (p. 89) alludes to several *suttas* with reference to their sources too as follows: '*...diksaṅgiya mahāsamaya sūtraya desū dāvas da kudugot saṅgiya mahā maṅgala sūtraya desū dāvas da māḍum saṅgiya samacitta pariyāya sūtraya desūdavasda ema māḍum saṅgiya rāhulōvāda sūtraya desū dāvas da kudugotsaṅgi parābhava sūtraya desū...*' (p. 89)

*Kapila* *nam* *matsyayage* *vastuva* (p. 1013) is one of the shortest stories in *SRV* and of a very rare nature. It describes the birth of a certain evil-doer in the form of a golden bodied fish with a putrid mouth. This story alludes to *Kapila* *sutta*. The allusion is made as follows: '*...dhammacariyam brahmacariyam etadāhu rasuttamam yānādi sūtra nipātayehi kapila sūtraya vadārā...*' (p. 1013).

According to the Sūkara pōtikāvage vastuva (p. 1014), King Duṭugāmunu is said to have attained the state of Arhatship by listening to Āsivisōpama sutta at Kallaka vihara in the village called Bhekkhanta in Ceylon. The reference is made as follows: '...pasuva duṭugāmunu rajjuruvan demaḷun sādḥāpī kalata nāyan hīndinā bhekkhanta nam gamata avut ehi vasannāhu kallaka veheradī āsivisōpama sūtraya asā rahatvūha...' (p. 1017). The same story refers to a princess named Sumanā, with whom this king had fallen in love, and the princess, too, had attained the first state of sanctity called Sovaṇ, by listening to Mahasivāṭan sutta. The reference is made as follows: '...mehena sasnehi mahanava tismā veheradī mahasivāṭan suta asā bisōva upan avadhiyē kala...' (p. 1017)

Also reference is made to a few villages in Ceylon such as Kaludik, Kalaniya, Galgamuva and Digāmadulla and Anurādhapura.

The references are made as follows:

'...lakdiva kaludik nam gama vasana keḷēmbi duvak kalaniyē siṭa...' (p. 287)

'...mema lakdiva galgamuvē hīndinā kām̐biri duvaka...' (p. 287)

'mema lakdiva anurādhapura nuvara ruvaṇ māli māluvehidī...' (p. 287)

'... in cutava lakdiva anurādhapura nuvara pohosat kenakunṭa...' (p. 1016)

'...inut miya gosin anurādhapurayata dakunū diga bhekkhanta nam gama...unge piyaṇōda egama hārapiyā rūṇata palāgosin digāmadulle mahamuni nam gama rāṇḍā hunha.' (p. 1016)

Further, there are allusions made to various fields of knowledge such as agriculture, science, rituals etc. Most of these allusions come fresh from Dhammasena as sensitive observations of the life around him. Even in the slightest thing he sees at times a certain beauty which in his hands will emerge either as a simile or as a metaphor. Some such examples can be quoted as follows:

'...palagannā gas tamā palagannā avadiye<sup>h</sup> mut atureka pala nogannāsē.' (p. 32) (Like the fruit trees, bearing fruit only in season and not in between seasons.)\*

'Goyam karana avadiye<sup>h</sup> noketa hindapiyā vī avadhiyē nolābbahāki viyata haṇḍannāsē.' (p. 59) (Like idling during the sowing period and crying during harvest time because he cannot get a harvest.)\*

'Mē havurudu vāsidiya sulab<sup>h</sup>aya mada vap kuru vē namut goda mānāvāri taṇa vapurava. Mē havurudu vāsidiya nāta. Goda goyam miyayē...' (p. 109) (This year there will be rain. In the 'vap' season the field cultivation will be spoilt, but the land cultivation of 'manavari' grass will be alright, although there is no rain. The paddy cultivation will be spoilt...)

'...palamukota kumburu gevadiya yutuya. Ikbiti bim nāgiya yutuya. Pasuva desī sā<sup>ya</sup>/yutuya. Miyara keṭiya yutuya. Tun sī sānta yutuya. Kāta talā pōru gā<sup>ā</sup> yutuya...' (p. 177) (First of all, find a suitable field. Then plough the land. Plough the land for a second time too. Then build the boundaries. Plough the field for the third time. Level the ground and make sure that there remain no clots of mud.).

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\* See Chapter 6 for agricultural and botanical studies.

Then there are a few pastoral customs such as Nava agasbata, referred to in Agasavu vata (p. 145) and Pañcaggadāyaka bamuṇaṅgē vastuva (p. 1050). This is the first meal given after the harvest is brought home from the paddy field. Up to this day in Ceylon we come across this custom in the villages. The navaagasbata or the first plate of rice is offered to the guardian deities of the harvest and to the domestic gods. In some of the villages of present Ceylon, this first plate of rice is offered to the temple. But the plate of rice is not carried direct to the temple as alms, but kept separate. In some parts of Ceylon the paddy brought from the field is first of all put aside to be given to the devalas. This is called "deviyaṇṭa venkirīma" or putting aside for the gods.

H.C.P. Bell<sup>1</sup> makes the following observation in regard to this ritual. "The paddy is taken home at another lucky hour. There the seed paddy is first dried in the sun and put up in bags of 12 and 15 kurūṇi each. The rest of the paddy is similarly treated except the portion - a lāha or two - set apart for the gods (akyāla, Deviyanne vi) at the threshing floor, which is so dealt with last. At a further lucky hour, the bags of seed paddy are first secured in the loft and afterwards the remainder, leaving sufficient for the New Rice Feast (alut bat kama). The Deviyannevi is stored in a separate part of the loft. Mantras are occasionally resorted to for the preservation of the paddy from rats... Whereas<sup>is</sup>/too

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1 JRAS (CB) Vol. VIII, No. 26, 1883. (Sinhalese Customs and Ceremonies Connected with Paddy Cultivation in the Low Country, by H.C.P. Bell).

frequently the case, the cultivators are poor and in want of food, the Deviyanne danāya, or offering of the first fruits of the harvest to the gods is deferred until after the New Rice Feast, though such action is generally admitted to be irregular and only justified by necessity."

Then there are occasional references to certain fields of science and medicine, such as for instance:

'...yakada molok vanta ginima taram vannā sē...' (p. 73)

(Like iron that needs fire for softening.) (See Chapter 6 under Science and Medicine.)

'...pān tuda gā tel pamanakin balavatva satutu vannā sē...' (p. 77)

(Delighting like the flame that burns up with a touch of oil.)

'...ran valāṇḍaka vatkaḷa sinha telak men...' (p. 88)

(Like the oil of lion put into a golden bowl.)

'...behet nokota sanhiṇḍena ledaṭa behet kā dugganā sē...' (p. 89)

(Like taking trouble over a sickness by taking medicine when it is not actually needed.) (See Chapter 6 under Science and Medicine.)

There are a few observations from the point of view of a zoologist in the following phrases:

'...sinhayakuṭa laṇvū ātakhu men da gurulakuṭa laṇvu nayaku men da pimburaṭa laṇvū hivalaku men da nayakuṭa laṇvū maṇḍuvaku men da diviyakuṭa laṇvū muvaku men da baḷalakuta laṇvū miyaku men da...' (p. 92)

(Like an elephant close to a lion, and a snake to a gurula bird, and a fox to a python, and a frog to a snake, and a stag to a

deer, and a rat to a cat...) (See Chapter 6 under Animal Behaviour.)

'...gurulun dāka nayingē ānubhāva nātivuvā.ṣṣē' (p. 93)

(As the power of a snake disappears when it sees a gurula bird.)

(See Chapter 6 under Animal Behaviour.)

'...kapuṭan saha bakamuhunangē vairaya menda...' (p. 106)

(Like the eternal hatred of the crows and the owls.)

'...kōm gas saha valasungē vairaya menda...' (p. 106)

(Like the hatred of the kom trees and the bears.)

(See Chapter 6 under Myths and Legends.)

'...kukulō ās ātat rā dasas āsa bālum nāttō da...' (p. 124)

(Like the fowls who possess eyes but fail to see at night.)

(See Chapter 6 under Animal Behaviour.)

'...yamsē diviyā goduru alvāgat kalāṭa vamaḷayen hunu  
goduru nokāda...' (p. 163)

(Like the leppard who does not eat the prey that has fallen  
to the left.) (See Chapter 6 under Animal Behaviour.)

'yamse idubek goḍa āvidi namut tamāṭa pihitava tibena  
heb vala ādiya at nohari da...' (p. 178)

(As a tortoise, though it can walk on the ground, does not  
leave its habitual pond.) (See Chapter 6 under Animal Behaviour.)

A further discussion of these similes will follow in Chapters  
5 and 6. We come across references to some festivals and ceremonies  
too. One cannot certainly say whether they were ceremonies of  
ancient Ceylon, but as Kulasuriya says, 'though most of the stories  
of SRV are based on the life of ancient India, there are some

stories which contain information about Ceylon too.<sup>1</sup>

### Characters

Coming now to our third category, the characters or people appearing in the stories of SRV are many, and they represent all professions and walks of life. The people we encounter in these stories are not the exact people we might have found in the contemporary society of Dhammasena. Kulasuriya says that though the characters we come across are drawn from the ancient society of India, they are characterised as ancient Ceylonese. And further, he says that this is obvious because there seems to be great similarity in the pattern of lives in both countries.<sup>2</sup>

A writer perhaps tends to select a kind of people suited for his purpose. Such people have to be treated as genuine from the point of view of the realism of the stories only. If the people found in the story are actual representatives of the contemporary society of Dhammasena, it is tantamount to saying that SRV is more a social documentary than an actual work of art. For our purpose, the characters are looked at from a literary point of view. Critics of modern fiction believe 'that fictional characters look in two directions, out toward life and in toward art. Both directions are suggested by the word 'character' itself, which can distinguish

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Sinhala

1      Ananda Kulasuriya, <sup>ya</sup> Sahitya, Vol. 2, Maharagama, 1963, p. 83.

2      Ananda Kulasuriya, <sup>ya</sup> Sahitya, Vol. 2, Maharagama, 1963, p. 82.

literary personages ('characters') from real persons and can associate the two through their common possession of the moral and psychological traits called 'character'.<sup>1</sup>

As each story consists of some kind of experience related to life, it is quite impossible to refer to a particular story devoid of a character. The characters or people appearing in the stories of SRV can be assembled alphabetically as follows:

Animals, astrologers, asuras, butchers, beauties, barbers, debauchees, devils, fishermen, farmers, gardeners, gamblers, hunters, jatilas, jewellers, kings, murderers, merchants, monks, monsters, musicians, nuns, physicians, potters, princes, princesses, prisoners, pacceka Buddhas, public executioners, prostitutes, queens, rebels, robbers, soldiers, teachers, widows, weavers etc.

An analysis of the characters appearing in the stories of SRV will follow in the chapter on the use of the technique by the writer.

In the stories of SRV where animals are depicted as characters, the reader will see a certain kind of realism. This is mainly due to the characters in their response to events in the stories being made to experience a feeling which the reader too can share. The best example I can cite is the story of the elephant named Pārileyya and his affection towards Buddha. (See Kosambānuvara vahandāge vastuva, p. 109 - 119, SRV.) In this story, the elephant Pārileyyaka and the monkey are symbolically presented as great human beings. They can even be identified as

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1 James L. Calderwood and Harold E. Toliver (ed.) Perspectives on Fiction (Essay on 'Character' by David Daiches, New York, '68, 343.



superhuman in their behaviour, so that perhaps from the point of view of the writer these two characters are superior to human beings. They are featured as possessing great qualities and affection towards Buddha and act with much emotion, but this is only true of these characters as reflected in the story. When isolated they could only be treated as animals. One could argue that an elephant cannot die of a broken heart or a monkey be so delighted by offering a honeycomb. But our main intention should be to see how far the realism of the characters is depicted in the story. Thus in order to express a quality, an experience, an event, a story-teller utilises a character that is life-like only within the story. There are several stories of this kind depicting animals as the central characters. Following are some of them:

Bandēraka nam ātugē vastuva (p. 1004), Kapila nam matsayāgē vastuva (p. 1009) and Sūkara pōtikāvagē vastuva (p. 1014).

There are five main stories in SRV that depict butchers or animal slaughterers as the main characters. In these stories, there is no art-like character portrayal, instead a straightforward life-like character portrayal. And the reader may identify these butchers as present day characters. Those stories are as follows:

Uṇḍa nam hūru vāddāgē vastuva (p. 167), Kōka nam vāddahugē vastuva (p. 673), Gerimarākana ekakugē putakugē vastuva (p. 898), Bilivāddakugē vastuva (p. 935) and Kūkkuṭamittayangē vastuva (p. 667).

There are several stories in SRV which depict characters of Yakkhas and Yakkinis, of he-devils and she-devils. These characters are also to be regarded as life-like only within the story. As the reader is not really acquainted with these characters in real life, he has to depend upon mythology, ancient texts and folklore to understand their functions. The story-teller also has to depend on these said sources for his characterisation. There are three main stories of this nature. They are:

Kāḷiyakinnagē kathāva (p. 101), Sātāgira Hēnavata dedenāgē utpatti kathāva (p. 604), Jaṭṭila terunvahansēgē vata (p. 1125).

There are also some further stories in SRV which portray the characters of demons. In the last story mentioned in this list there is a description of an assembly of devils wherein the reader comes across a list of names of Yakkhas. They are: Yamacōli, Ipula, Vajira, Vajirabāhu, Kāṭaccha, Disāmukha.

It is very rarely that the reader of SRV does not come across a character of a king or a queen in a story. Some characters are actually based on the ancient kings who ruled Ceylon and India and others are drawn from legends, myths and parables. Like King Arthur, some of the names of kings featured in the stories of SRV are difficult to think of as historical. Names like Pasēnadi of Kōsala and Brahmadata are two such examples. What is important to our study is the life-like portrayal of these characters of kings and queens. Most of these kings and queens are not shown as superhuman characters who do not falter in their day to day life.

The following stories in SRV show that the characters of kings and queens depicted therein are more life-like than art-like.

Kumuduppālāṇīta duggata sēvaka vastuva (p. 438), Kāsī-tavāhana rajjuruvaṅgē kathāva (p. 558), Suprabuddha śākya vastuva (p. 684), Mallikā bisovungē vastuva (p. 743), Bodhirāja kumārayaṅgē vastuva (p. 753), Sudovun maharajjuruvaṅgē vastuva (p. 777), Abhayarāja kumārayaṅgē vastuva (p. 780), Asadisa dāna vastuva (p. 795), Erakapatta nārājjuvaṅgē vastuva (p. 828), Nāyaṅgē kalahaya sansiṇḍavū vastuva (p. 844), Kosol rajjuruvaṅgē parājaya vata (p. 848), Pasēnadi kosol rajjuruvaṅgē vata (p. 853 and p. 999), Licchaviṅgē vastuva (p. 863), Anitthigandha kumārayaṅgē vastuva (p. 864), Rohinī bisovungē vastuva (p. 873), Gaṅgārōhaṇa vastuva (p. 956).

As said earlier, it is difficult to trace the chronology of these kings and queens, but it can be emphasised that due to the skill in the portrayal of the characters, they have become household names.

Next to the characters of kings and queens, the reader most frequently comes across the characters of merchants and treasurers. The characters of merchants and treasurers are also portrayed as life-like. The following stories are some of the examples I can select:

Ghōṣaka siṭṭāṅgē kathāva (p. 203), Kumbhaghōsaka siṭṭāṅgē vastuva (p. 255), Macchariyakōsiya siṭṭāṅgē vastuva (p. 374),

Ananda siṭṭāṇaṅgē vastuva (p. 453), Anāthapīṇḍika siṭṭāṇaṅgē vastuva (p. 656), Bilāla pādaka siṭṭāṇaṅgē vastuva (p. 662), Mahadhanasiṭṭuput'huge vastuva (p. 751), Mahadhana velleṇḍāṇaṅgē vastuva (p. 665 and p. 953), Mendaka maha siṭṭāṇaṅgē kathāva (p. 916), Citta nam siṭṭāṇaṅgē vastuva (p. 967), Uggasena nam siṭṭuput'huge vastuva (p. 1023), Aputtaka siṭṭāṇaṅgē vastuva (p. 1038), Ektarā brāhmaṇa kemakuge vata hā Uggasēna siṭṭuputrayaṅgē vastuva (p. 1090).

The next commonest characters in SRV are nuns, monks and novices. These characters are bodily borrowed from the Thera-Theri gatha commentaries and found both in DPK and SRV. Sometimes these characters of nuns, monks and novices, as we see them first, are shadowy and indeterminate, but after they are made to face a real problem in their life, they become living personalities. Most of the nuns, monks and novices it will be seen have a problem. Either they are disgusted with the existing order or they are disgusted with themselves. The following are some of the stories of SRV depicting nuns as the characters:

Uppalavarnā vastuva (p. 470), Paṭācārā vahandāṅgē vastuva (p. 633, p. 955, p. 1089), Kīsā gōtamīṇḍāṅgē vastuva (p. 640 and p. 953), Bahuputtika sthvirīṇḍāṅgē vastuva (p. 644), Viśākhāvan yeheliyaṅgē vastuva (p. 728), Sirimā vastuva (p. 731), Uttarā nam sthvirīṇḍāṅgē vastuva (p. 736), Rūpanandā nam sthvirīṇḍāṅgē vastuva (p. 739), Uttarāvaṅgē vastuva (p. 878), Puṇṇā nam diyaṇiyaṅgē vastuva (p. 892), Kudā subhadrāvaṅgē vastuva (p. 976),

Sundarī paribrājikāvungē vastuva (p. 981), Khēmā nam  
 mehe<sup>nan</sup>ningē vastuva (p. 1021), Upulvan sthvirindāgē vastuva  
 (p. 1094), Khēmā nam sthvirindāgē vastuva (p. 1095),  
 Dhammadinnāva<sup>da</sup>ngē vastuva (p. 1142).

The following are some of the stories of SRV which  
 portray monks and novices as the main characters:

Cakkhupāla terunvahansēgē vastuva (p. 32), Thulla Tissa  
 terunvahansēgē vastuva (p. 93), Mahā kāla terunvahansēgē vastuva  
 (p. 120), Nāgasēna maha terunvahansēgē kathāva (p. 66), Nanda  
 maha terunvahansēgē vastuva (p. 159), Culla panthaka terunvahansēgē  
 vastuva (p. 263), Mēghiya terunvahansēgē vastuva (p. 314), Sirigutta  
 vastuva (p. 426), Jambukājīvaka vastuva (p. 472), Mahā kappina  
 terunvahansēgē vastuva (p. 515), Bellat<sub>ṭṭ</sub>hisīsa terunvahansēgē  
 vastuva (p. 557), Khadiravanīya Rēvata terunvahansēgē vastuva  
 (p. 577), Saṅkiccha sāmaṇēra vastuva (p. 617), Sappadāsa  
 terunvahansēgē vastuva (p. 629), Mahā kāla sōvān upāsakayange  
 vastuva (p. 766), Cūlakāla upāsakayange vastuva (p. 773), Ēkudāna  
 rahat tera kenekungē vastuva (p. 928), Vajjiputtaka bhikṣūn<sup>su</sup>  
 vahansēgē vastuva (p. 974), Vakkalī terunvahansēgē vastuva (p. 1063),  
 Sumana sāmaṇēra vastuva (p. 1064), Sundara samunda terunvahansēgē  
 vastuva (p. 1112).

Judging from the contents so far discussed in this chapter,  
 it can be said that writer Dhammasena possessed a high degree of  
 understanding of social life and classical literature. This

understanding of social life and literature has enabled him to create an edifying narrative. In Dhammasena lies the talent of the refined story-teller as well as the folk story writer. In most of the stories in SRV, we observe that the bringer of discord to life is instantly punished. Stories of this nature resemble folk stories or fables. In some of the stories Dhammasena evokes humour which is also quite characteristic of the folk story tradition. In some stories, he stresses the fact that it is perfectly necessary to live in love and amity for better understanding of human beings. This factor is sensitively illustrated already in the stories discussed in this chapter. Yet another factor is that the reader is made to desire knowledge and wisdom instead of mere good deeds as traditionally prescribed by previous Sinhala writers.

## CHAPTER 4

### Use of Language

Language is the vehicle by which a writer communicates his ideas, thoughts and experiences to the reader, ensuring that they are transmitted clearly, fully and exactly. Modes of using language are many. The communication of ideas, thoughts and experiences by a writer depends mainly on his special skill. This special skill is known by the term 'Pratibhā śakti' which includes the skill of grasping an experience and communicating it in order to make the reader understand it exactly. As is said by the German philosopher Wittgenstein, the limit of one's language is the limit of one's world.

Use of language includes the use of words, phrases, idioms, images etc. The use of language of the poet and that of the story-teller differ in several aspects, but one cannot lay down strict rules of the difference. As Professor Richards points out, 'it is plain that most human utterances and nearly all articulate speech can be profitably regarded from four points of view. Four aspects can be easily distinguished. Let us call them Sense, Feeling, Tone and Intention.'<sup>1</sup>

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1 I. A. Richards, *Practical Criticism*, London, 1929, p. 181.

Sense signifies the facts, ideas or state of affairs which the communication is intended to present to the reader. Feeling signifies the feeling of the writer about the facts, ideas or state of affairs which he is communicating; the writer's language reflects his own emotional reactions to what he is describing. Tone signifies the attitude of the writer to his reader. The language of the communication varies in accordance with the relationship in which the writer feels himself to be towards the reader. Intention signifies the aim or object which the writer is seeking to promote in or through the reader, i.e. his purpose in making the communication. The language he uses is adjusted to this purpose.

As also stated clearly by two critics, 'language is quite literally the material of the literary artist. Every literary work, one could say, is merely a selection from a given language, just as a work of sculpture has been described as a block of marble with some pieces chopped off...'<sup>1</sup>\* And the language of the poet is called verse or poetry, but in examining the language of the Sinhala prose writer, we observe that a mixed form too is used which is called 'campū' and at times a term 'gadya kāvya' is used to denote a certain kind of prose writing too. In SRV in many places, the Pali stanzas of the original DPK are present

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1 Rene Wellek and Austin Warren, *Theory of Literature*, Victoria, 1963, p. 174.

\* The language of the writer falls into certain broad categories. The language of the story teller or fiction writer is commonly known as prose (see p. 2).



and these stanzas are explained in Sinhala. The Pali stanzas are frequently used amidst prose passages. Some of the passages which come as translations do not adhere closely to the original writings in DPK.

The language used by Dhammasena in SRV has two main divisions. Firstly, there is the language used to convey the sense of the original work without any distortion. Secondly, there is the medium of communication in which he adds images drawn from the ordinary experiences of life of his Sinhala readers and listeners, with some feelings that can be shared by them. These two together form the medium of the story-teller used by Dhammasena. In this manner, we see two faces of Dhammasena, the face of the translator and the face of the creative writer who communicates with his readers in the way a story-teller does. Firstly, I would like to examine the language of Dhammasena, used as a medium to convey the sense of the original work as a translator. The ideas which Dhammasena conveys are largely borrowed from the scriptures and directly translated from DPK. In order to elucidate the translation, Dhammasena deviates from the original without distorting the meaning of the original. To translate adequately from one language into another involves recapturing in some degree the thought process of the original writer and to translate from a dead language like Pali (dead only in the sense that it is no longer used in daily speech) into a living language like Sinhala, forces the translator to

elucidate and objectify completely what he has to say and reproduce appropriately the sensitivity of the original work by the use of appropriate words, phrases, idioms etc. As language is the medium developed by man for the communication of what he has to say, to study this medium and its uses is to study the user. In order to observe the different ways of rendering the contents of the original DPK into Sinhala, the following passages are selected and the equivalent Sinhala passage is juxtaposed.

(1) '...sakko Mahāli devānaṃ indo pubbe manussabhūto samāno Magho nāma mānava ahosi, tasmā Maghavā'ti vuccati. Sakko Mahāli devānaṃ indo pubbe manussabhūto samāno pure pure dānaṃ adasi, tasmā Purindado'ti vuccati. Sakko mahāli devānaṃ indo pubbe manussabhūto samāno sakkaccaṃ dānaṃ adasi, tasmā Sakko'ti vuccati. Sakko Mahāli devānaṃ indo pubbe manussabhūto samāno āvasatham adasi, tasmā Vāsavo'ti vuccati. Sakko Mahāli devānaṃ indo sahaṣsaṃ pi atthaṃ muhuttaṃ cintesi, tasmā Sahassakkho'ti vuccati. Sakkassa Mahāli devānaṃ indassa Sujātā nama asurakaṇṇā pajāpati, tasma, Sujampati'ti vuccati...' (DPK, Mahāli paṇḥa vatthu, p. 131. Norman (ed.), The Commentary on the Dhammapala, PTS, 1906, Vol. I, p. 263.)

The passage in the SRV is as follows:

'...hembā mahālīni, sakdeviṇḍu pera minis lovadi magha nam viya. Eheyin magha yayi kiyati, nāvata mē sakdeviṇḍu pera minis lovadi danak dēnaṃ hāma denāta perātuva deyā. Eheyin dān purindada

yayi kiyati. Nāvata mē sakdeviṇḍu minis lovadi dena danak  
yahapat adahasin sakaskoṭa deyi. Eheyin śakra yayi kiyati.  
Nāvata mē sakdeviṇḍu minis lovadi nāvata yana ennavun śatapenu  
saṇḍahā geyak karavā dina. Eheyin vāsava yayi kiyati. Nāvata  
mē sakdeviṇḍu dahasak kārana āsillakin sitayi. Rū dākmeḥi  
samartha ās deka vuvat nuvaṇās dahasak heyin sahasrākṣi yayi  
kiyati. Tavada mahālini, sakdeviṇḍuṭa sujātā nam asura kanyāvak  
vuva. Eheyin sujampati nama kiyati...' (SRV, Mahāli praśna  
vastuva, p. 300).

The explanation of the term Sakra and how Sakra came to  
be known by several names is translated into Sinhala without  
the slightest alteration. This Sinhala passage can be regarded  
as one of the exact renderings of the original into Sinhala.  
But there are other occasions where Dhammasena, while retaining  
the exactness of the contents of the original, makes additions  
by way of elucidating the meaning to Sinhala readers. The  
following is one such example:

(2) '...atṭhahatthasāṭakam vikkinītvā ekam elikam gāhissāmi,  
elikā nāma khippam vijayati, svaham vijātavijātaṃ vikkinītvā  
mūlam karissāmi, mūlam katvā ekam pajāpatin ānessāmi, sā ekam puttā  
vijāyissati, ath'assa mama mātulassa namaṃ katvā cūlayānake  
nisidāpetvā mama puttāñ ca bhariyañ ca ādāya mātulam vanditum agacchissāmi  
āgacchanto antarāmagge mama bhariyaṃ vakkhamānehi tava me puttā,  
vāhissāmi nanti. Sa kintena puttēna gahitena, ehi imaṃ yānakaṃ  
pājehi'ti vatvā puttā gahetva ahaṃ nessāmi na'ti sandhāretum

asakkonti cakkapāde chaddessati, ath'assa sarīram abhiruhitvā cakkam  
gamissati, athanaṃ 'tvam mama puttam neva mayham adāsi, na sandharetum  
asakkhi, nasito'mhi tayāti vatvā patodalatṭhiyā piṭṭhim paharissāmi'ti  
so evaṃ cintento thatvā vijamāno therassa sise tālavantaṇa pahari...'  
(DPK, Bhāḡineyya saṅgharakkhita vatthu, p. 149. Also P.T.S., Norman  
(ed.) Vol. I, p. 302 to p. 303.)

The equivalent translation in the SRV is as follows:

'...sivuru hārapiyana pamaṇakata satriyan pamaṇa hīna kaḍa  
āta. Atariyan hīna kaḍa dīpiya elīyan vahā vadana heyin elīyaka  
hāraganimi. Ō vadayi. Vādū vādū eluvan vikotā ravanī vemi. Ravanīva  
genalā gedada ātikerami. Gedada vicāraṇṭa nisi tānakin saraṇak  
vicārā genemi. Genā kala daruvan vadanna elīyan ma novana heyin  
uyit putanu kenakun vadati. Upan kumārayaṇṭa māge mayilaṇuvan  
vahansēgē nama tabami. Ikbitten gālak idikaravāgena daruvanut  
āmbuvanut ē gāla lāgena apagē mayilaṇuvan vahansē vaṇḍin naṭa yamhayi  
yana gamanē aturu magadī 'daruvan maṭa vadālavayi' unḡē māṇiyaṇṭa  
kiyami. 'Eyi mama vadāgena yami, nūmba gāla padināyi' kiyālā maṭat  
novadā tamāṭat pasuva bariviṭadī daruvan biṃa helā piyayi. Vāṭigīya  
daruvan gālsak mirikāgena yeyi. Mama maṭat vadā nulyēyi toyit vāḍiya  
nohī helā maṭa mēsā mulāvak kelēya' yi ipal soyā ipal nātivannā  
kāviṭīliya bālā piṭa avurā paharak gasami' yi sitū sēk salamin siṭi  
talvaṭin terunvahansēgē isaṭa pīlī pīlī nogat rosat palavannāsē paharak  
pahala sēka...' (SRV, Bhāḡineyya Saṅgharakkhita terunvahansēgē  
vastuva, p. 325).

'At the moment I disrobe, I am left with seven cubits of

cloths. I will sell the eight cubits of cloth and buy a she-goat, because these she-goats give birth to their young ones soon. Then I will sell them one by one and become rich. Thus I can become a householder. Then I will go in search of a wife from a suitable place. It's not only the she-goats that give birth to little ones, women too give birth to little ones. My wife will give birth to a son. I will give him my uncle's name. Then I will go with my wife and the son to pay respects to my uncle, in a cart. On the way I will ask my wife to give the child to my hands. Then she will tell me, 'No, you had better drive the cart, I will hold the child.' So saying she will neither give the child to me nor hold him in her hands but drop him on the ground. The cart will run over the child. Then I will abuse her, 'You neither gave the child to me nor held him in your hands. Look what disaster you have brought to me.' So saying I will try to find a stick to beat her and failing to find one beat her with my driving stick. Thinking in this manner he struck the head of the Elder with the fan as if punishing him for not accepting the cloths given to him.'

In the Sinhala passage we note that the phrases such as 'gedaḍa vicāraṇṭa nisi tānakin', 'daruvan vadannan elīyanma novana heyin', 'ipal soyā nāṭivannā kāvīṭi līya bālā', 'pīlī pīlī nogat rosat palavann-āse', are newly added by Dhammasena to make more clear and throw more light on the narrative. These new additions are selected from the speech of the people. Words such as 'ipal', 'keviṭīlī', 'rosat'

do not occur in classical Sinhala literature.

Then there are certain instances when Dhammasena, while translating the original, adds certain situations which do not occur in the original. For instance, in the story of Sundara samunda we come across the situation where a prostitute tries to distract the meditative mood of a monk. In Sinhalese literature it is very rarely that a reader comes across this kind of emotive prose. The original passage is as follows:

(3) '...Sā theram nisidāpetvā cattārisāya valukāsammāpunṇa-mukhaṭṭhānehi itthi purisaṃ accāvadati vijambhati vinamati vilasati vilajjati nakhena nakham ghaṭṭeti pādena pādam akkamati kaṭṭhena paṭhavim vilikhati dārakam ullaggheti olaggheti kilāti kilāpeti cumbati cumbāpeti bhuñjati bhuñjāpeti dadāti āyācati kataṃ anukaroti uccaṃ bhāsatī nicaṃ bhāsatī avihaccaṃ bhāsatī naccena gītena vādītena roditena vilasītena vibhūsitena jagghati pekkhati kaṭim cāleti guyhabhaṇḍakam cāleti ūruṃ vivarati ūruṃ pidahati thanaṃ dasseti kacchaṃ dasseti nābhim dasseti akkhī nikhanati bhamukaṃ ukkhipati ottham palikhati jivham nilloleti dussam muncati dussam bandhati sirasaṃ muñcati sirasaṃ bandhatīti...' (DPK, Sundara Samundathera vatthu, p. 673. Also P.T.S., Norman (ed.) Vol. IV, p. 196, 197.)

The translation in SRV is as follows:

'...keles ruja pāhāralā hāmbarennāk men hāmbarenta paṭangata. Nāmenta paṭan gata. Niya hassē tubū kunu haranāk men niyayen niyaya kaṇayi. Tamāgē paya mattē anek paya tabayi. Koṭuven koṭuva gāyi. Tavada daruvan vaḍayi. Daruvan bāvayi.

Situvayi. Un lā tomō keliyi. Anun kelanaṭa vidhāna kereyi.  
 Daruvan tomō sanāyi. Un lavā tamā sanavayi. Bala hindadī tomōt kayi.  
 Anuntat bat lālā kavayi. Tamā santaka deyak deyi. Anungen ilvayi.  
 Kala lesa kereyi. Bas uskoṭa kiyayi. Ledin goda nāngāsē kuḍā  
 koṭa kiyayi. Kāranavat koṭa kiyayi. Sihi ātiva kiyayi. Naṭayi.  
 Gi kiyayi. Bera gasayi. Miris sunnak āsaṭa pāvāsē haṇḍayi. Balā  
 siṭiyadī saraheyi. Mahat koṭa sināseyi. Mūna balayi. Ukula  
 solovayi. Guyha sthānaya solovayi. Kalavē pāyi. Āmbira vasayi.  
 Uturu saluva ivat koṭa tana baḍaturu pāyi. Ata osavā kisili  
 payi. Ās marayi. Bāmē upulvayi. Piṭi tola lōniya diva dik kereyi.  
 Pili līl kereyi. Peralā tarokoṭa haṇḍiyi. Hisakē unayi. Peralā  
 baṇḍiyi...' (SRV, Sundara samudda terunvahansege vastuva, p. 1115).

In this passage, phrases such as 'keles rujā pāharalā  
 hāmbarennāk men...', 'balā hindadī tomōt kayi...', anuntat bat  
 lālā kavayi. Tama santaka deyak deyi. Anungen ilvayi...', 'ledin  
 goda nāngāsē...', 'bera gasayi...', 'miris sunnak āsaṭa pāvāsē...',  
 'uturu saluva ivat koṭa...', 'pili līl kereyi...' contain new  
 additions of Dhammasena which give extra colour to the original  
 text. But these additions reflect the carefulness of Dhammasena  
 in selecting appropriate words to create a situation making  
 it more realistic than in the original. The use of particular  
 words such as 'rujā', 'ledin goda nāngāsē', 'bera gasayi', 'miris  
 sunnak', 'uturu saluva ivat koṭa' associate manifold meanings  
 into the narrative in the hands of Dhammasena. This enables a  
 more intimate communication with the reader than in the original.

The word 'rujā' refers in the mind of the reader to the birth pains, and the phrase 'leḍin goḍa nāṅgāsē' refers to a recovery from a grave sickness, 'bera gasayi' adds particular associations with music and folk dances. 'Saḷuva ivat koṭa' and 'pilī līl kereyi' too refer in one sense to the devil dances and in another sense to amorous sex habits. Thus the words used by Dhammasena act as more than a translation and they carry a meaning difficult to obtain from a dictionary.

In most of the stories Buddha appears as the narrator of thoughts and ideas. For example, in Samavati marana paridipana kathava (254), Buddha is made to speak in the following way:

'...Mahaneni, yam kenek kusal kirimehi pamavūnam ovūhu..  
malāṇam veti...' In this passage the writer is stressing the heedfulness and diligence needed for living. This thought is naturally drawn from the Dhammapada. In the same story towards the end the writer conveys his thoughts in the form of a sermon. This is quite commonly seen in almost all the stories. The writer at the end of each story appeals to the reader to understand the spirit of the story to gain spiritual attainment. This meaning is heightened in the following lines of the same story:

'...eseheyin nuvaṇāti satpurasāyan...nivan sampat atpat karaṇṭa utsāha kaṭa yutu...' (Therefore the virtuous people should try to attain the supreme state of Nibbana by listening to the sermon.)



In some instances Dhammasena adds certain ideas of his own. In conveying ideas and thoughts of this nature, Dhammasena depicts worldly things. This is mainly conveyed through the various images he uses. One such example is observed in Mahasup terunvahansege vastuva as, '...visuddhi kāmāttanta pihitavīmen poḷova hā samānavu keles kiluṭu sōdhā hārīmen pavitra pānak hā sarivū siyalu kelesun dāvā hārīmen ginnak hā samavū...' (p. 295). (Like earth for those who seek purification and like pure water which washes away impurity and like the fire which burns away all fetters.)

Such similes are also found in Sinhala poems. As seen above in the passage the steadiness of the Earth is always compared to the steadiness of the mind of the virtuous person, and the crystal clearness of water is always compared to the clearness of the mind of the person who had warded off evil forces, and the process of averting the evil forces is always compared to a fire which burns all trees, small or big, in the forest. If the similes, metaphors and symbols of the work are collected separately, one can easily observe the poetic sensitivity of Dhammasena. Similes are either used as single functional images or in a series of images to illuminate one situation. Although in usual practice we tend to isolate the use of imagery into three groups as similes, metaphors and symbols, there are instances when they are seen overlapping on one another and running together. This can be discerned as one of the

originations of Dhammasena. His use of similes, metaphors and symbols is original in several aspects. A comparison of the situations in DPK and in SRV will help clear this point. In the original story in DPK about Bhāgineyya saṅgharakkhita, the rejection of the offerings of the robes is summed up in one sentence as, '...atha naṃ tassa punappuna kathantassāpi thero na icchī...' (p. 149 DPK). This single sentence in the hands of Dhammasena is illuminated with an image as, '...terunvahanse īta sitgannā vyāja apiskamak novana heyin hā kamala patra gata jala binduvak se kisiveka ālmak nāti heyin noivasūma sēka...' (p. 324, SRV). (The monk perceiving that to accept would not be an act of detachment and remaining detached like a drop of water on a lotus leaf, did not receive the offerings given to him.)

The deviation of Dhammasena is more clear and appropriate. Dhammasena does not make the elder priest reject the robes offered to him outright but instead makes the pupil (and the reader) realise that they are not needed. The similes that we all employ in daily conversation or more deliberate expression vary from the simple, colourless and conventional to the complex, original and forceful. In the conventional simile, we observe that the meaning or the sense is brought out easily. If a person is compared to a fox, we would naturally attribute the qualities of cunningness and craftiness to the person concerned. On the contrary, if a person is compared to a hare we would attribute the qualities of timidity and fearfulness to him. These

characteristics have a certain relation to the legends.

With this background we come to the second face of Dhammasena.

Most of the similes and metaphors we encounter in SRV have their roots either in Jātaka tales or in village life. In this respect we could say that even the similes and metaphors are kinds of classical allusion. Writer Dhammasena uses his similes with the awareness both of their literal meaning and also of their normal implications. Some of the similes provide interesting sidelights on ideas and manners and customs which are of interest to the student of sociology.

Observe, for instance, the following similes:

'...dīmbulen mal nolābbahākkāse...' (p. 136)

(Just as one cannot obtain flowers from a dimbul tree.)

'...tal pak pol pak ādiya nisā tal pala pol pala ādiya pavatnā sē...' (p. 138)

(Just like obtaining coconut and palm plants from coconut and palm nuts.)

'...rāhu asuriṇḍuta laṇvū saṇḍa menda...' (p. 92)

(Just as moon got closer to asura called Rahu.)

(...mallava poraṭa mallavayanma taram vannāse...' (p. 73)

(Just as wrestlers are suited for wrestling.)

In places where DPK lacks colour in description, Dhammasena tries to inject some colour into it by using appropriate similes and metaphors. The story of Garahadinna and Sirigutta stands as an apt example. In DPK, one character is denoted as 'good' and the

other as 'bad' with one simple statement as follows:

'...sāvatthi yañhi sirigutto ca nāma garahadinno cāti dve  
sahāyaka ahesuṃ tesu sirigutto upāsako garahadinno nigaṇṭhasāvako...'

(p. 209, DPK). This statement is made to look more creative and

illuminative by Dhammasena as follows: '...sāvāttnuvara

siriguttayōya garahadinnayōya yana dedenek yālu mitrava veseti.

In sirigutta nam tānāttō rāja haṇṣayan piyum vila ālennāsē

tamangē pavitra adahasa sēma pavitrayan kerehit gar'ahadinnayō

gamhūran kasala goda aḷennasē tamangē adahas lesaṭa kuṇu

adahas āti nivatun kerehit ālī veseti...' (p. 427, SRV). 'In

the city called Sāvatthi there lived two friends, Sirigutta and

Garahadinna. Out of these, Sirigutta, just like a swan king

seeking the constant attachment of the lotus pond, sought the  
of those

company/who were pure in their hearts. Garahadinna just like

pigs in the village attaching themselves to heaps of rubbish,

attached himself to the company of impure hearted people (or

nivatuns).'

Dhammasena's originality is the addition of these two  
images of the swans attracted towards a pond of lotuses and the  
pigs attracted towards a heap of rubbish, which are diametrically  
opposite images. The reader is made to picture the two types of  
characters more vividly than in the DPK. Thus the appropriate use  
of an image is always more advantageous than a mere labelling of  
the characters as 'good' and 'bad'.

One other originality in the use of these images is that

Dhammasena reaches closer to the reader by drawing the images from fields familiar to the reader. Such, for example, is the cluster of images used at the end of Bahuputtika sthavirindāgē vastuva (p. 644, SRV). The whole cluster of images is drawn from animal behaviour. This passage goes as follows:

'...yamsē vēyō goduru soyā yana kala taman vasā vēpas bāṇḍimen sāṅgavīgena hedda...yamsē balallu kotanakata giyat miyan ma soyadda...yamsē gōnussō tamangē naṅgutama ayudna koṭa takatda... mugatiyō nayin karā vadānā kala behet gasvala gāvīpiyā yetda... kāṇahillu kumana apavitrayak ladat pilikul nāttōda...muvō adayati ādiya damālū kala valahāpiyatda...yamsē gerisarak tamangē paṭṭiya noharitda...yamsē hūro gim tada vēlē āṅga sil karaṇṭa pān āti tānakata yetda...yamsē āttu yana gamanin polova dāduru keretda... yamsē āttu balana balana deyak iṇdurāma balatda...yamsē āttu nelum upul mahanel ādiya āti vilvalata bāsapiyā kelidda...yamsē āttu sihi ātivama pā tabatda...yamsē sinhayō pavitrasilīhuda...yamsē sinhayo goduru nisā yam tānakata pinū nam kumak vuvat etānin sambhavū deyak anubhava keret...yamsē sakvālihiṇiyō divihimiyen dennek mut taniva noāviditda...ema sakvālihiṇiyō prāna vadha nokeretda...yamsē pareviyō kavara geyaka hunnat ē geyi sampata ālum nāttōda...yamsē bakamūṇō kavudan hā vaira ātiva rā dāvas kavudan karā gosin bohō kavudan maratda...yamsē kāralu hāṇḍimen anuṇṭa vana vāda avāda haṅgavatda...yamsē vavulō gevalata van kala āvida piyā nāgiyetda...yamsē vavulo anungē gevala hiṇḍinā kala īta hāni nokeretda...yamsē pūḍallō yamtānak dāgattu nam etānama dā le bot mut ē ē dan no datda...yamsē sarpayan gaman yana kala baḍagā

yetda...yamse sarpayan yana kala behet valaha yetda...yamse  
 sarpayan minisun dutu kala batda...yamse pimburō maha kus āti heyin  
 kusa purā labanta nāti vannā mādekin ma yāpetda...yamse divi makuluvō  
 maga avurā dāl bāṇḍalā māsi maduru ādin i bāṇḍunavunma katda...'  
 (p. 645-47, SRV.)

'Just as ants when in search of prey cover themselves with  
 sand made by themselves...just like cats trying to find rats  
 wherever they wander...just like the scorpions using their tails  
 as the only weapon of attack...just like mongoose on hunting snakes  
 camouflage themselves in medicinal herbs...and like foxes partaking  
 of anything that is impure...and like the boars warding off any kind  
 of weapon thrown at them...and like the cattle who do not desert  
 their herds...and like the pigs who go in search of water puddles  
 to cool themselves during warm days...and like the elephants who look  
 carefully at anything whenever they look around...and like the  
 elephants making marks on the ground when they walk...and like the  
 elephants playing in ponds of nelum upul and manel flowers...and  
 like the lions pure in their qualities...and like the lions catching  
 hold of anything and not being defeated by anyone...and like the  
 birds called Sakvālihini who go together as couples and never go  
 alone...and like those Sakvālihini birds who do not kill others...  
 and like the pigeons who wherever they live do not wish to possess  
 the wealth therein...and like the eternal dispute between owls and  
 crows and like owls trying to kill the crows at night...and like  
 bats who on entering a house fly about that house without any

attachment to the wealth in it...and like the bats when living in others' houses do not destroy that house...and like the leeches who when clinging to something cling in such a manner that they suck the blood...and like the serpents who creep on the floor...and like the serpents who when they creep avoid medicinal herbs...and like the serpents in their movements who fear human beings...and like the big bellied pythons who lacking a bellyful of meal depend upon the meagre food they get...and like the giant spiders who weave webs across the paths to trap the flies and mosquitoes.'

The language of these similes is quite a novel element in SRV. Dhammasena discards the over-used traditional Sanskrit and Pali words and instead introduces words from day to day life. Some of the words appear in SRV for the first time. Perhaps they may have been some of the words spoken by the peasant of the day.

As early stories of Sinhala literature were meant more to be listened to than to be simply read, the dominant device for the narratives was a speech-based prose. I believe that this kind of speech-based prose established its ascendancy mainly through SRV.

A writer in communicating an experience has to take account of the general usage of the language of the time, the language used by ordinary people. Without sufficient utilization of what is commonly spoken, even if it is unliterary speech, a writer can scarcely achieve communication. Writer Dhammasena in his deviations

from the original DPK, tends to introduce this vital factor through his work. His words are closer to those of ordinary folk like the peasant than those of the scholar or the elite. The following passage clearly illustrates this quality of his prose.

'...hāyi putanda numbata magata batut vuvamanāda ataramaga asaval gama apagē yālu siṭāna kenek āta. Ovungē geṭa vādāgena bat kāgena yava...' (p. 213, SRV, Ghōṣaka siṭānange kathāva.) 'Why my dearest son?

Do you need any meals for the way? On the way there is such and such a friendly merchant in such and such a village. Enter that house and take a meal and go forth...'

Here the words such as 'hāyi', 'putanda', 'batut', 'asaval', 'yālu', 'vādāgena' are quite common colloquial words and were not used in some of the early Sinhala books. But these words when combined with the rest of the already used classical words, create a style of Dhammasena's own, which is fresh in flavour and can be characterized as a style designed to convey subtle experiences. It is clearly seen that Dhammasena combines a classical style with a speech-based style. This style of Dhammasena is evident in the following passage taken from Culla panthaka terunvahansege vastuva of SRV.

'...bat kālā vādaheva minisun karana kathā asami. Idin adharmiṣṭhayan rājajaya kerem nam rajjuru kenakungē adharmiṣṭha kameka. Bohō gahata vūnumhayi nuguna kiyati. Idin dāhāmin rajaya kerem nam anē apagē rajjuruvan vahansēta āyu bohō vana sēkva...' (p. 274).

'I will listen to people talking after their meals. They will say that if a certain king rules unlawfully, there will be lots



of calamities. Then they would talk ill of that king. They would say, 'Oh, if our king rules lawfully, let him live long.' Thus they would praise him.'

Here the words 'kālā', 'rājajaya', 'anē', 'āyu bohō' are made to mix with words such as 'adarmisṭṭā', 'nuguna', 'dāhāmin', 'rajaya' etc.

In SRV we come across certain words whose meaning is unknown and sometimes obscure, as against the accepted or traditional words. Some examples are as follows:

1. Ghata patādi vastūnda (p.29 Buddha caritaya)

The history of this combination is obscure, but the reader will see the meaning as 'small and big possessions'.

2. Suva ladaya (p. 33 Cakkhupāla terunvahansēge vastuva)

The meaning of this word is also obscure. Lanerolle<sup>1</sup> says that if the word is 'suva valaṇḍaya' there can be a meaning, viz. easily. 'Vāḍimālu putanuvantaṇṭa baṇavālannaṇṭa suvavalaṇḍaya nisā mahā Pālitaṇṭo yayi 'maha' yannakin vesesā nama tabālūha' (in order to address the elder son easily, the parents named him Mahā Pālita where 'mahā' means the bigger or the elder.)

3. Diyakōlbada (p. 55 Maṭṭakundalī vastuva)

This should mean shallow waters, but the word is very rare in Sinhala literature. 'Maṭṭakundalī namāti kuḍa masu pīla namāti diyakōlbada hotte' (Maṭṭakundalī the little fish was lying in the water-like floor). The word 'kōl' means a circular stepping place to a river or a stream or sea. In these places the water

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1 Julius de Lanerolle, Ratnāvalī Vyākhyā, Colombo, 1931, p. 23.

is shallow. This kind of place is still known by the word 'kōlbada' in certain provinces of Ceylon. The word 'Colōmba' according to Lanerolle, derived out of this word 'kōl'. The deep water is called 'diyāmba'. 'Kōlbada sitāgena nāma' is a term used to denote bathing in shallow waters. The word comes in such languages as Hindi, Malayalam etc., but not in Pali or Sanskrit.<sup>1</sup>

4. Kansan (p. 154 Agasav vata)

The sentence reads as follows: 'budungen kansan nātiva yannē kesēdāyī' (how to leave without obtaining permission from Buddha). The word 'kansan' is unknown, but if correct it must clearly bear a meaning like 'permission', 'sign' or 'symbol'.

5. Suluheyi (p. 160 Nanda maha terunvahansēgē vastuva)

Kalyani, the bride of Prince Nanda, addresses him and says, 'giyat suluheyivahā eva' (although you go, you must come soon suluhey). Thus the word 'suluheyi' seems to correspond to DPK 'ayyaputta' and to be used to convey the meaning 'husband' or householder. Or it may be used to address the brother-in-law. In other books we find the word 'sulugeyi' or 'sulugevi', which literally means a small householder or husband. Perhaps the word 'suluheyi' is even a printing mistake.

6. Anden (p. 166 Nanda maha terunvahansēgē vastuva)

The word is not known, but the conventional word 'anden' means 'by the leg' which fits the sense here.

7. Samaboraluvak (p. 173 Dhammika upāsakayangē vastuva)

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1 Julius de Lanerolle, Ratnāvali Vyākhyā, Colombo, 1931, p. 34.

This seems to mean a mixture of paddy and amu, an inferior seed. 'Samaboraluvak ladin amu tōra hāra vīma hāragannāse' (like obtaining only the paddy by selecting out amu from samaboraluvak).

8. Bāḍahalin (p. 176 Dēvadatta vastuva)

This should in the conventional sense mean a treasury, but the meaning here in the context is paddy barn (vī gula or vī aṭuva).

9. Kasubu vesak mavā (p. 181 Dēvadatta vastuva)

The meaning of the passage is the making a guise of a boy, but the word is not known. Thus Lanerolle suggests that it should be amended as 'kuḍā hambu vesak'.<sup>1</sup>

There are some words traditionally used by the people which are used in literature by Dhammasena probably for the first time. Here are some examples:

'...tamāgē godigal kama haṅgavā kī ya...' (p. 1007 Mārayāgē vata)  
(By showing his crude qualities.)

'...metana sināvaṭa nisivū kelilaluvak nāta...' (p. 1030 Dhanuggaha vata).  
(There is no laughing matter here.)

'...raṅga maḍulleka puramāttu pānā kenakun men...' (p. 528 Paṇḍita sāmaṇēra vastuva). (Like a person playing a role in a play on the stage.)

'...Sāl nāliyakata vidi kidit nāta...' (p. 527 Paṇḍita sāmaṇēra vastuva). (There is nothing in a measure or nāli of rice.)

'...bat kāgena salu solī pili hāṇḍapiyā...' (p. 527 Paṇḍita sāmaṇēra vastuva). (Having put on all the clothes after the meals.)

'...Habaluvakin ukāgat pānin...' (p. 797 Asadisa dana vastuva)

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1 Julius de Lanerolle, Ratnavali Vyakhya, Colombo, 1931, p. 66.

(Like the water taken by a receptacle.)

'...e tarapāru kaṭayuttak se...' (p. 979 Kuḍā subhadrāvaṅgē vastuva)

(Like tough work.)

'...uyit baralin nāvāti...' (p. 986 Khēma nam upāsakayaṅgē vastuva)

(He having avoided the wrong.)

'...barala kereti...' (p. 987 Khēma nam upāsakayaṅgē vastuva)

(Doing wrong.)

Perhaps these words, such as 'goḍigal kama', 'kelilaluvak', 'puramāttu', 'viṇḍi kiṇḍit', 'salu soli pili', 'habaluvakin', 'tarapāru', 'baralin', may have been used in the remote past by the common people. As is said by Rene Wellek and Austin Warren, 'much closer study must be given to the diversely stratified speech of remote times before we shall possess the proper background for judgement of the diction of an author or of a literary movement...'<sup>1</sup>

In Chapter I we have discussed some of the rare usages of Dhammasena. The following are some examples of Pali words used with Sinhala words:

'...devulovādi vuvat vanna kisinu lābena heyin...' (p. 35 Cakkhupāla terunvahansēgē vastuva). (As even though born in heaven, one obtains a subject for meditation.)

'...ginnen kapa nasnā kalata ābhassarayen pāta mululla nassī...' (p. 36 Cakkhupāla terunvahansēgē vastuva). (When everything is burnt at the end of the era, all is destroyed below the ābhassara world.)

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<sup>1</sup> Rene Wellek and Austin Warren, *Theory of Literature*, Victoria, 1963, p. 177.

'...nesajjika dhutāṅgayehi utkr̥ṣṭaya pirim...' (p. 40 Cakkhupāla terunvahansēgē vastuva.) (In order to fulfil entirely the nesajjika dhutāṅga).

'...Dhutāṅgappicchātāva...' (p. 41 Cakkhupāla terunvahansēgē vastuva).  
(The simplicity of the dhutāṅga.)

'...patipajjana kramaya vadāḷa sēka...' (p. 84 Nāgasēna maha terunvahansēgē kathāva). (Pronounced the method of Patipajjana).

'...taman sāṇṇatakāri bāvin...' (p. 96 Thulla Tissa terunvahansēgē vastuva). (As he is self restrained.)

'...purāṇa dutiyikāvaru...' (p. 126 Mahākāla terunvahansēgē vastuva)  
(The former wives.)

'...niśśōkavū budun karā...' (p. 191 Samandēvi vata.)  
(Having gone towards the Buddha who is devoid of suffering.)

'Asabbha tepul kiyā' (p. 277 Balanakkhatta vata)

(Having uttered obscene words.) The word 'asabbha' means obscene. The commonly known word in the colloquial usage is 'kunu harupa' or 'kunu habba'. A more sophisticated word used to denote the same meaning comes from Sanskrit, āsabhya, which means literally that which is not suited for a gathering.

Following are some of the examples of Sanskrit words used with Sinhala words:

'...trividha sucharitānubhavayan trividha rtuvata nisiva...' (p. 24 Buddha caritaya). (Suited for the three seasons with the three-fold supreme virtues.)

'...praṇṇā namāti saindhava aśvayā piṭa nāgi...' (p. 25 Buddha

caritaya). (Having mounted on the Saindhava horse of Wisdom.)

'...sarvaśñataśñāna namāti asupitīn trṣṇā namāti mahagaṅga pāna...'

(p. 25 Buddha caritaya). (Having crossed the great river of desire on the horse of all enlightenment.)

'...aśñaksetravū kelalakṣayaka sakvaḷat visayaksetravū nanta

sakvaḷat...' (p. 27 Buddha caritaya.) (A crore of universes at his command and infinite universes under his sway).

'...nasya kala pasu...' (p. 41 Cakḥupāla terunvahansēge vastuva).

(After intranasal treatment.)

'...suska vidharsaka vūvot...' (p. 42 Cakḥupāla terunvahansēge

vastuva). (If involved in the complexity of meditation.)

'...sambhāvaniya dharmaya...' (p. 62 Maṭṭakundalī vastuva)

(The great doctrine.)

'...bhavaksayek ātnam...' (p. 74 Nāgasēna maha terunvahansēge

kathāva). (If there is an end to existence.)

'...siddha vidyādharaḍin visin sevunā lada...' (p. 112 Kosambānuvara

vahandāge vastuva.) (Served by the siddha vidyādharas or forest sprites.)

'...darpana talayeka penena mukha bimbayaksē...' (p. 152 Agasavu vata

(Like the reflection seen on a mirror.)

In SRV, we come across some forms of coupled words. Some of these words are still in use, and some of them have changed the sound patterns from the original word. Following are some examples:

Pāmuḍu pādagam (p. 234 Māgandiyage kathāva and p. 545 Kāṇamātā vastuva.) The word pāmuḍu means a certain foot ornament worn by

women when dancing. The word occurs in the famous folk poem 'ata pāmudu paya pāmudu vairodiyē' where the poet addresses the woman as the one with hand ornaments and foot ornaments. The word 'pādagam' too means a certain foot ornament. Rev. Sorata in his dictionary states the meaning as a bangle on the foot. (Payehi lana valallak.)

The word too occurs in such works as Butsarana, Pujāvaliya and Thupavamsa (see Sorata, Sri Sumaṅgala, Dict. Part 2, p. 544.)

Takku vikkuvalā (p. 462 Ekṭarā kars ayakhugē vata) The two words when separated convey no meaning, but the combination of the two words means confused, perplexed or puzzled. In today's speech the word is slightly altered and known as 'takku mukku velā' or 'tabbiri velā'. Rev. Sorata does not include this word in his dictionary.

Mese tam pēkada puvaru saṅgala saṅgāliyam doralī dorabā (p. 917, Mendaka mahā siṭṭānangē vastuva). There are three phrases here. The first is the 'pēkada puvaru', the second is 'saṅgala saṅgāliyam' and the third is 'doralī dorabā'. The word 'pēkada' and 'puvaru' both mean a plank or a board used to decorate. In the second combination the word 'saṅgala' means two or couple. The word 'saṅgāliyam' means a certain house decoration. (See Sorata, Dictionary Part 2, p. 976). Doralī dorabā both mean the same, i.e. the plank of the door.

Allāpa sallāpa (p. 197 Udēnī vastuva). The combination of the two words 'allāpa' and 'sallāpa' conveys the meaning 'conversation', 'gossip' or 'talk' or 'chit chat'. This combination is still in use in the colloquial speech of Ceylon. Rev. Sorata says that the word 'allāpa' means the first talk and the word 'sallāpa' means the later talk.

These two words it must be noted always go together. (See Sorata Dictionary, Part 1, p. 92 and Part 2, p. 1019.)

Yukta mukta vādīva (p. 897 Atula nam upāsakayangē vastuva)

The combination of the two words 'yukta' and 'mukta' when separated gives two different meanings, Joined and freed respectively, but when in combination they mean moderate and correct talk. (See Sorata Dictionary, Part 2, p. 778).

Dāgum hāmadum tana kasala gānum gettam pannam... (p. 978 Kudā subhadrāvangē vastuva). The word 'dāgum' means walking. 'Hāmadum' means sweeping. In this context sweeping and walking are done simultaneously. So the ultimate meaning is sweeping. 'Gettam' means something that is tailored or decorated or knitted. 'Pannam' means certain items such as fishing nets, fishing rods and bait etc.

Vadana podana (p. 102 Kāliyakinnaṅgē vastuva) The word 'vadana' is means giving birth. This is commonly used in day to day language. The word 'podana' is not used in colloquial usage. It means the same as giving birth. (See Sorata Dictionary, Part 2, p. 607).

There are also some words that had changed the sound pattern, but the meaning is unaltered. Some examples from SRV are as follows:

Alohala kalasēkāyi (p. 928 Savaga vahandāṅgē vastuva) The word 'alohala' means a dispute. The frequently used word is 'Kōlāhala' or 'kala kōlāhala'.

Bali heyin (p. 924 Mendaka maha sitanange vastuva) The word means powerful. The frequently used word today is 'balavat' or 'balasampanna'.

Daruvan budak latha (p. 900 Gerimarakana ekakuge putakuge vastuva)



Obtained a few children. The word 'budak' here means 'a few'.

The word 'tikak' is used today instead of 'budak'.

Pāṇi vatkoṭa kalandu koṭalā (p. 1144 Devaṅgika bamuṇāṇaṇa pāṇa vicāla vata.) Stirred having mixed treacle. Here the word

'kalandu' means 'stir'. There is a slight alteration in today's usage. Instead of the word 'kalandu', the words 'kalavam' or 'kālatim' or 'kalāttim' are used.

Vikak gulin bānā dāka (p. 176 Dēvadatta vastuva). Seeing the paddy being unloaded from the barn. The word 'vi' is normally used for paddy; instead the word 'vikak' is used here.

Melē vēḍayi (p. 186 Dēvadatta vastuva) Thinking to be dead.

In present speech it is either 'male vēḍayi' or 'māruṇā vēḍayi'.

Sitata hāṅgak kī niyā da (p. 176 Dēvadatta vastuva) Something that is said as soon as the feeling entered the mind. Here 'hāṅgak' means what is felt, or feeling. The commonly used words are 'hangimak' or 'hāṅgumak'. Sometimes the word 'hāṅgunak' or 'nanguṇak' may also be used.

As stated by Raymond Williams, 'a literary tradition is the record of a large number of important choices. It thus provides a depth of experience on which we may draw in all our choices at our own point in time. The importance to the quality of our lives of a rich, vital and constantly renewed language is inestimable. Literature may guard its own achieved language, but it is important also that it guard the whole language of people, just as that living language, "words which bear the taste of men's mouth", is the true foundation

of literature. Literature is communication and it depends on both writers and readers.<sup>1</sup>

Sometimes even a fortuitous juxtaposition of words and phrases may achieve a significance far removed from what the author meant, but a skilful writer always tries to organise his words, phrases and other elements of language, in order to produce an effect greater than the mere communication of the literal meaning. The difference, then, between the literary use of language and the non-literary use of language can be considered one of degree, resulting from a difference in the degree of control exercised by the writer. The control may not be exercised by the writer with full awareness, but that it is exercised in some way becomes evident in every line of the work. A skilful writer knows what he is doing though he may not anticipate the full effect. The reader of the work is the best judge of the work.

'Can one isolate a phrase, a few lines, or paragraph from a work of literature and discover from this fragment alone that it represents a literary rather than a non-literary language? If the artist is concerned with the cumulative effect of his work, can we pass judgement until we have allowed the whole work to unfold itself? The answer to this question would seem to be that on the whole it is possible to recognize and appreciate the literary use of language even in a part of the work, though full understanding and

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1 Raymond Williams, *Reading and Criticism*, London, 1950, p. 107 (In the essay 'Literature and Society'.)

appreciating must, of course, await a full reading...'<sup>1</sup> This observation of David Daiches is a noteworthy comment on our study of the use of language. Although we have tried to isolate some of the phrases, words, images and other elements, the work has to be taken as a whole. Words, phrases, images etc. are one fraction of the whole work.

"The good novelist, for example, will use language in such a way that at every point in the narrative the meaning of each unit is sharpened and particularised by its position in the context, by its relation to meanings that precede it and follow it, so that as the story proceeds the narrative line as laid down by the purely semantic meaning of the words becomes, not a single line, but a rich pattern of significance in which the rise and fall of sentences, the length of paragraphs, the verbs and images used in describing an incident all contribute new enrichment to what is being said... The actual intellectual meanings of words thus becomes one element in a complex pattern, for such meaning is continually expanded by overtones and reverberations deriving from the choice and arrangement of words, sentences, paragraphs and the plot itself, the relation of the incidents to each other, becomes not a pattern of ideas but a pattern of suggestive words, of a moving picture vitalized at each point by the most effective kind of expression. Words have more than merely intellectual meanings; they have other qualities which if properly employed, can actually be made to comment on their own

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<sup>1</sup> David Daiches, *A Study of Literature*, London, 1948, p. 41.

meaning as well as on the meanings of other words in the same general context. This is done more intensively and subtly in poetry than in prose, but it is also done in some degree in good prose fiction...'<sup>1</sup>

This observation of Daiches, though made quite specifically on modern prose fiction, is equally true of early prose writings of the type under discussion.

As observed by Martin Wicramasinghe,<sup>2</sup> Dhammasena originates a prose style of his own in a unique poetic manner. He writes: '...saddharmaratnāvaliyehi daknā lābennē kaviyeku atin hādagāsīmen viśes a aviyaka tāna gat rītiyaki'. (In Saddharmaratnāvaliya one finds a style of writing specially forged by a poet.)

He passes this judgement after comparing the prose style of the Jāṭaka tales and SRV. The truth of this statement can be felt only when several passages of the stories are studied in their setting in the body of the stories. For instance, the story of Patacara would be dull and banal if the description of the rain and thunder was taken away from the narrative, for they are also most vital poetic symbols of the narrative.

The labour pains of Patacārā and the gloomy atmosphere where she gives birth to the child are also represented in a

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1 David Daiches, *A Study of Literature*, London, 1948, p. 75.

2 Martin Wicramasinghe, *Jāṭaka Kathā Vimasuma*, Colombo, 1968, p. 108.

symbolic way, intensifying the feelings of the reader. Each of these events is described in very short sentences, creating a verbal picture in the mind of the reader. This symbolic verbal picture, if isolated, would be as follows:

'...mesē ekva yana kalata nokal novēlā nobalā maha vāssak nāgiya. E vēlata gasana viduliyen hā mēgha nādayen hā vasnā vāssen ākāśaya aturu siduru nātiviya. E velāṭamapita pita helā viduliya gasannāsē vilit paharaṇṭa vana...Sita pīdā balavat heyin al vādapiyā vilit lāgata nohemi. Notemī vadāpiyana tānak idikarava...' (p. 635 Paṭācārā vahandāge vastuva).

'When they were going together in this manner, there fell a heavy rain shower. At this same time, the sound of thunder bolts filled the entire sky, leaving no space. And with the incessant thunder the labour pains too struck her. 'I am unable to bear this cold and the labour pains. Build up for me a place to cover myself.'

Descriptions of this nature enable the reader to contemplate more deeply the characters and events concerned rather than merely satisfy their curiosity by reading a story. The triumph of the use of language makes a narrative look more than a mere story. Many of the stories that appear in SRV have appeared earlier either in the form of folk tales or Jātaka tales. This point was discussed in Chapter 3. The stories that have appeared as folk stories gain an extra quality when they are retold by Dhammasena. One good example is the story

of Kōkālīka. The substory in it is about the talkative tortoise and appears in many forms prior to its appearance in SRV. On each of the previous occasions the story of the talkative tortoise is related as a mere fable, but in the hands of Dhammasena this story is no longer only a fable. The recreation of the story by Dhammasena gives a certain humane aspect, quite absent in the fable. This humane aspect entered the story due to the skilful use of language by Dhammasena. With respect to this Kulasuriya<sup>1</sup> says that Dhammasena as a writer is so humane that his use of language does not allow even the most despicable man to be condemned. He does not portray their characters with anger. The sinners are not judged as persons to be condemned. The sins of the sinners are regarded as causes and effects of their early lives. Dhammasena believes that the sinners have the latent power to change their sins and be reformed. Even Māgandīya, the arrogant woman, is looked upon without anger. Kulasuriya also believes that the writer Dhammasena is seen through his use of language as a person with a supreme human kindness. He believes that Dhammasena, in portraying such characters as Paṭācārā, Kuṇḍalakēśī and Qiñcamānavikā, depicts them without any anger or ill will.

As described by Daiches 'a story is a record in language

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1 Ananda Kulasuriya, Sahitya 2, Maharagama, 1963, p. 106.

of a series of real or imaginary events; today we usually assume that in a novel the events are imaginary. As soon as events are described in language they take on quite new aspects and interests... Once something is translated either from the world of actuality or that of mere imagination into some medium of communication - in this case language - it takes on a quite different kind of life and value. To express something is to have that something in some way determined by the expression...<sup>1</sup>

The special way in which some of the terms, names and concepts are defined is also of importance to our study. Dhammasena uses an alliterative prose form which enables the reader to remember the explanation like a simple rhyme. Some of these phrases are as follows:

In explaining the concept 'pin' or merit, Dhammasena states:

'...yamsē ekvan vāsi vāsīmen munin nonamā vāssē tubū valan  
pirēda emen nuvaṇāttō ekaviṭa koṭa gaṇṭa nātāt vēyan baṇḍanā  
tuṃbassē suṅgin suṅgin pin keret.....' (p. 665 Bilāla pādaka  
siṭṭāṇaṅgē vastuva). (Just as rainwater is collected in a jar  
kept out in the open with its mouth upwards, the virtuous person  
acquires merits like the ant who builds up a mole hill gradually.)

In the explanation of the term 'pav' or demerits, Dhammasena

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1 David Daiches, A Study of Literature, London, 1948, p. 26.

says:

'...gon gini gasā davā vāli kala bānda ballā diyata damā  
bohō kalak nirā duk gena eka murayē ginnē davā siyak vara ginnē  
dāvununiyāvat eka vara vāli kala kara bānda ballā diyata damā  
siyak vara vāli kala kara bānda diyata dāmum lat niyāvat sit'hi  
tabā panivāyen duruva sesut pavin duruva...' (p. 683 Tun  
denakun vahansēgē vastuva). (Therefore the virtuous person  
should think that for burning a bull by fire only once or  
drowning a dog in water by tying a sack of sand on its neck once,  
one is born in hell a hundred times or drowned in water many times.  
Thus thinking on this sin, one should avoid killing beings.)

When these two passages are read aloud they tend to evoke  
an alliterative tone as in some of the metrical poems. Also the  
mention of the burning of the bull and the drowning of the dog  
enables the reader to remember the concept sin more sensitively.  
Dhammasena adds the same pattern in explaining some of the names  
of characters in the stories. A few of them are as follows:

'...sumana nam devi put namin sumana vuvat yakinna kerehi  
dummanava...' (p. 105 Kāli yakinnagē vastuva). (The god Sumana  
or the good-minded though Sumana by name became Dummana or evil-  
minded towards the ogress.)

'...Bohōdenā marā viyavul kala āṅgul mal maha terun...' (p. 107  
Kāli yakinnagē vastuva). (The Elder named Āṅgulmal who was revolted  
by killing many.)

'...gunayata viruddavū avaruddaka...' (p. 616 Saṅkicca



samanera vastuva). (As opposed to *guna* or virtues he was known as *Avaruddaka*.)

Furthermore, some of the simple sentence structures too adhere to this pattern. The following are some more of the finest alliterative sentences:

'...kasala vuvat kasala dā<sup>h</sup>mīmen siddhā<sup>h</sup>va<sup>h</sup>na kuśalaya nikasala heyin...' (p. 66 *Nāgasēna maha terunvahansēgē kathāva*). (Though it is rubbish, the merit acquired by cleaning rubbish is pure.)

'...Kālagiri parvatayak<sup>h</sup>sevu Nālāgiri nam ātu...' (p. 187 *Dēvadatta Vastuva*). (The elephant Nālāgiri who was like a black mountain.)

'Sevelē bā<sup>h</sup>ndī melē vē<sup>h</sup>dayi' (p. 186 *Dēvadatta Vastuva*). (Died on slipping over moss.)

A sensitive use of this form of word pattern evokes a restrained humour at many places. One good example comes from *Thulla Tissa terunvahansēgē vastuva*:

'...miyuru āhāra suvasē va<sup>h</sup>la<sup>h</sup>ndā pilivetin sīnvuvat masin leyin mahatva isat ba<sup>h</sup>dat mahat heyin Thulla Tissa terunvahansē yayi prasiddhava...' (p. 93). (Though slim in virtues, he was fat in flesh and blood in head and belly due to partaking of delicious food. Thus he was known as Tissa the Fat or Thulla Tissa.)

Thus we observe that the use of language in the hands of *Dhammasena* has numerous functions. His ability to use language in these ways was one of his most important contributions to

Sinhala prose writing. The language thus introduced was inimitable and accounts for the originality of Dhammasena. His was a unique literary style, created by himself.

## CHAPTER 5

### Use of Literary Techniques in SADDHARMARATNĀVALIYA

Besides the use of language, which we discussed in the last chapter, a writer of any form of literary work has to use certain types of devices to communicate his experiences, thoughts and ideas to the reader. Use of language in the appropriate manner is the first device a writer uses to communicate with his reader. This use of language varies according to the particular type of literary work the writer intends to present. The use of language in SRV was discussed in the previous chapter.

In this chapter the intention is to survey how far the language of the writer is employed in creating and forming his devices for the betterment of the narrative. The devices employed by a writer to communicate to the reader are named literary techniques.

In the essay 'Technique as Discovery', Mark Schorer regards literary technique as the overall organising form to which all the elements of fiction become assimilated. Thus he states:

"Modern criticism has shown us that to speak of contents as such is not to speak of art at all but of experience; and that it is only when we speak of the achieved content, the

form of the work of art as a work of art, that we speak as critics. The difference between content, or experience and achieved content, or art, is technique."<sup>1</sup>

Further, Schorer states that "when we speak of technique, then we speak of nearly everything. For technique is the means by which the writer's experience which is his subject matter, compels him to attend to it; technique is only means he has of discovering, exploring, developing his subject, of conveying its meaning and, finally, of evaluating it."<sup>2</sup>

Technique is really what T. S. Eliot means by 'convention' - any selection, structure or distortion, any form or rhythm imposed upon the world of action; by means of which - it should be added - our apprehension of the world of action is enriched or renewed. In this sense, everything is technique which is not the lump of experience itself, and one cannot properly say that a writer has no technique or that he eschews technique, for, being a writer, he cannot do so. We can speak of good and bad technique, of adequate and inadequate, of technique which serves the novel's purpose, or disservices.<sup>3</sup> It is accepted that the interest of the reader towards a particular narrative depends largely on the way the experience is treated and not on what the writer merely says. So firstly the techniques employed by the writer of narratives are concerned with how he says a thing, rather than what he says.

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<sup>1</sup> James L. Calderwood and Harold Tolmer (ed.), *Perspectives of Fiction*, see the essay 'Technique as Discovery' by Mark Schorer, New York, 1968, p. 200.

<sup>2</sup> *Ibid.*, p. 201

<sup>3</sup> *Ibid.*, p. 202.

Most of the stories that appear in SRV have appeared once or several times earlier, in some form or the other. What is important for our study is not how the stories in SRV appeared earlier, but how Dhammasena presents them as recreated narratives in SRV. Most of the stories that appear in SRV have appeared before either as folk stories, or as historical legends, or as Jātaka stories, and Dhammasena is seen employing some of the techniques used by the Jātaka story-teller and the folk story-teller.

In the stories of SRV I have observed nine literary techniques. These nine narrative techniques could be categorised as follows:

- (i) the objective and the subjective narrative technique,
- (ii) the brevity in the narration,
- (iii) the modes of character analysis,
  - (a) by alluding,
  - (b) by actions;
- (iv) the use of the deus ex machina technique,
- (v) the transformation of the summary form in the DPK to scenes in SRV,
- (vi) the use of the stream of consciousness technique or the internal monologue technique,
- (vii) the use of embedded stories and sub-stories in the main narrative,
- (viii) the use of the similes and of the epithets to edify

- (ix) the linking of the stories in the DPK to make one single story in SRV.

These nine techniques will be discussed separately later.

In Jātaka stories, it is noted that there is a clear literary structure. As is well known, a 'jātaka' in the Jātakatthavannanā consists of four parts, viz. (1) Paccuppanna vatthu, (2) Atīta vatthu, (3) Veyyākaraṇa, and (4) Samodhāna. Paccuppanna vatthu is the incident from the time of Gotama Buddha, that frames as it were and gives rise to Buddha's relating a story of olden times. Atīta vatthu contains the original verse which form a basis for the story of the past as told by Gotama Buddha, partly in prose and partly in verse with a moral teaching in view. Veyyākaraṇa is the commentary, which elucidates both the tale and certain words in the metrical pieces of the work. Samodhāna is the winding up of the story, by linking the identity of the characters in the past and the present.

The narrative patterns of the stories of SRV, though they resemble this structure of the Jātaka story, do not adhere to it strictly to the letter. In the stories of SRV, the Paccuppanna vatthu is replaced by an exposition of the writer giving his intention in writing the story. In each story of SRV, we come across a description of a certain situation which enabled the writer to narrate it. It is also the link that joins one story to the other. For instance, to illustrate this point we may see how the link is

made in Dēvadatta vastuva (p. 173):

'...tavada ati ugravū akusala karmayen lābana dukut ati ugravū niyāva dakvannamō dēvadatta vastuva dakvā akusal adahas āttavun akusalin nañvā kusalhi pihituvamu...'

'Further to instruct how painful is the suffering experienced by a person who does evil deeds and to avert him from that pain and suffering, the story of Dēvadatta is narrated.'

At the end of the story there appears no Samodhāna as in the case of the Jātaka story. Here the ending runs as follows:

'Sat puruṣayan visin hāma vēlēma mē bana sita tabā tun dorin siddh<sup>h</sup> vena akusalin duruva kusala purā lovi<sup>u</sup> lovturā sāpat nirāyāsayen siddh<sup>h</sup> kaṭayutu.' (p. 190, SRV, Dēvadatta vastuva)

'Giving serious consideration to this sermon, virtuous people should get rid of evil deeds that occur from the three doors and attempt to collect merits which result in the attainment of the highest world and spiritual state.'

Thus unlike the Samodhāna in the Jātaka story, the solution at the end of a story in SRV is also an additional comment of the author, which attempts to make the reader feel that he had been listening to a sermon. I feel that this can be considered as one of the basic literary techniques of the writer to attract the attention of the reader. As these stories were meant to be listened to more than to be read, such a technique can be considered to have fulfilled the requirements of the writer, in conveying his thoughts and experiences to a large audience.

The structure of the stories in SRV can be divided into three main parts, namely, (1) exposition of the writer which acts as the link which connects one story to another, (2) main story, recreated from the DPK or translated from DPK or completely created by the writer, and (3) the writer's comment on the story he has already narrated.

Let us take one example. In Kosambānuvara vahandāgē vastuva the opening sentences which start as follows form the exposition of the story. 'Tavada kalaha kirīmen asamaṅga vīma adinava da kalaha nekirīmen samange vīma nisā vana bohō/anusasda haṅgavana piṇisa kosambānuvara vahandāgē vastuva kiyamu' (p. 109). 'Moreover to relate the disadvantages resulting from disunity arising out of disputes, let us present the story of the monks of Kosambānuvara.' Then the writer of SRV presents the main story. In this particular story the main story starts as follows:

'Kosambānuvara Ghōṣaka siṭṭāṇan karavā...' (p. 109)

'In the monastery erected and presented by the treasurer called Ghōṣaka...'

Then comes the third section, the writer's comment, which is as follows:

'Mē baṇa asāda hetu sampanna...citta suddhiya kṭa yutu' (p. 119).

'And having listened to this sermon...one should purify his mind.'

Thus we see the three main divisions in the complete story. Most important from a modern literary standpoint is the study of



the main story or the second section in the story. This main story also can be subdivided into four main parts in the conventional way of analysing a story. The main story has its exposition, the development or complication of the exposition or the movement of the central situation, the climax, and finally the denouement or conclusion. The main story of the Kosambānuvara vahandāge vastuva has its own exposition which gives all the background details such as time, place and the introduction to the character. Then this exposition leads to a central situation that complicates the exposition, i.e. the dispute of the monks. Then this complication reaches a climax. The Buddha leaves for the Pārileyya forest and the experience there with the two animals. The climax leads to a denouement which is the settlement of the dispute and Buddha's return to the monastery. It has to be observed that this is not always the stereotyped pattern of all the stories.

The exposition of a story is explained as follows:

"The characters of a short story and even of a novel always have history that reaches back beyond the actual point of time at which the action starts; even novels that begin with the birth of a hero or heroine are only apparent exceptions, for the history of the parents, for example, has some bearing on the case, and in addition, there are other people than the hero or the heroine in the novel. And every situation has roots that run back into past time. In all cases, some selective exposition

is necessary, for the writer must give the reader his bearings, the information that is necessary to make the piece of fiction fully comprehensible. It can be done, especially in the short story, as simply and directly as Chekhov does it in the first sentence of 'The Lottery Ticket':

'Ivan Dmitritch, a middle class man who lived with his family on an income of twelve hundred a year and was very well satisfied with his lot, sat down on the sofa after supper and began reading the newspaper.'

This is all we need really to know about Ivan for the purpose of beginning the story. A few other bits of exposition are inserted after the story is moving, but they are so incidental that we make use of them without being aware that the author has given them to us."<sup>1</sup>

The development of the exposition or the movement of the central experience towards a complication can be explained as follows:

"The movement of fiction is not an even, unbroken flow, for the action, naturally, involves positions and moments more important than others. The author selects these moments for his emphasis, the 'key' moments, the 'focal' moments of his story or novel. He tends to give these moments his detail work, and tends to present them directly as 'scenes' with the fullness of dialogue

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1 Cleanth Brooks, John Thibaut Purser and Robert Penn Warren (ed.), *An Approach to Literature*, New York, 1952, p. 25 - 25.

and gesture that a dramatist would give a scene."<sup>1</sup>

The climax of a story is explained as follows:

"There is no arbitrary way to arrive at the position of the climax in a piece of fiction, though it naturally falls towards the end. We can probably define the climax as the point where the forces of the piece of fiction reach their moment of maximum concentration; it is in other words, the 'high point' or the 'big moment' of a story or novel. It is the moment towards which action is directed, but it does not have to be the end. It is merely the moment at which the end becomes for the reader most probable or, to use the common critical term, 'inevitable'."<sup>2</sup>

The denouement or conclusion springs up from the climax of the story. "Further developments may, and usually do, proceed from the climax to round out a proper conclusion."<sup>3</sup> In some of the modern short stories there is no conclusion or the conclusion is suggested.

Exposition, development of the exposition or movement or complication, climax, denouement - all of these terms merely express elements in the process by which the author constructs his fiction. There is no fixed rule for this process. The elements are constantly altered from one piece of fiction to the

- 1 Cleanth Brooks, John Thibaut Purser and Robert Penn Warren (ed.), *An Approach to Literature*, New York, 1952, p. 26.
- 2 Brooks, Purser and Warren (ed.), *An Approach to Literature*, New York, 1952, p. 26.
- 3 *Ibid.*, p. 26.

next as required by the writer. These component parts are required to build up the structure of a piece of fiction. If we examine a story in SRV we may see that there is some form of structure which consists of these elements. It has been said that the structure of a piece of fiction consists of the entire body of the story. A situation and a character, or characters, are presented by either direct or indirect exposition; then complication, or a series of complications, is developed leading to the climax; the conclusion settles the complication developed in the body of the story.

As an example, Paṭācārā vahandāgē vastuva demonstrates this structure very clearly. The exposition of the story is that the reader is made to know about the family background of the main character, i. e. Paṭācārā. Further the reader is told where the story is set, the place and time of the event. Then this exposition reaches a certain development. Paṭācārā falls in love with the servant of the family. And this situation further develops into a complication, when she runs away with him. The whole confused state of Paṭācārā reaches a climax when she discovers that she is alone in this world. In other words, she is bereft of all her kith and kin. This high point in the story can be said to be the climax of the story. Then Paṭācārā meets the Buddha and understands the causes of all these sufferings. This is the end of the story. The end of the story and the beginning of a new story. This solution, conclusion or end is the denouement of the story.

The exposition of a main story specifies the exact place at which the event happens. It is sometimes the city of Sāvātthi and sometimes Kosambānuvara, or some other place in India. The time of occurrence of the event is not exact, for the writer usually says that the events of the story took place 'in the past'. This resembles the way in which a Jātaka story is narrated. As all the events of the stories seemed to have occurred in the time of Buddha, the reader needs no further explanation of the time, but as pointed out in the introductory chapter (Chapter 1) there seems to have been some confusion in some of the stories. While the actual setting of the story is in India, there are occasional references to events in Ceylon too. There are references to villages in Ceylon, kings and generals of Ceylon and factors of this sort. Thus anachronisms with regard to time and place are present in a few of the stories like Anitthigandha kumārayangē kathāva (p. 284), Viśākhā vastuva (p. 387), <sup>and</sup> /Sivuru haḷa kenakungē vastuva (p. 1017) etc. These details of the vagueness of time and place are recurrent in narratives, but the reader encounters them only in the less significant parts of the stories. The character and place names that are mentioned in this vague manner have no dominant role in the main event of the story.

I In the second section of the main story, i.e. the development of the exposition towards a complication, the writer sometimes presents the central situation objectively and

sometimes subjectively, and here we come to the first of the nine techniques mentioned above. Whatever facts are not directly relevant to the central experience of the story are summarised by the writer or (we may say) are subjectively presented. This may also be called an editorial commentary. What is necessary for the illumination of the central experience of the story is dramatised or presented in the form of a scene. By a scene the reader is made to experience to himself without being forced. The description in the form of a summary has advantages as well as disadvantages. The most obvious task of the writer as commentator is that he can tell the reader about facts he could not learn otherwise. There are many kinds of facts in a story and they can be told in an unlimited number of ways. The setting of the story, explanations of the meaning of an action, summaries of thought-processes and events too insignificant to merit being dramatised, descriptions of physical events and details that cannot spring naturally from a character, will all have to be summarised by the commentator. If, for example, we take Paṭācārā vahandāgē vastuva, the details of Paṭācārā's family background, about her rich father, her luxurious life with her parents are all summarised as a lead in to the central experience. The writer's main intention is not to relate a story about her life with her parents and the luxurious life she spent with them, but to relate a story about her tragic life led with her husband. Thus what is not directly relevant to the central experience of the story is summarised in the form of a commentary.

Thus we may observe that the commentary of a writer is one of his vital techniques, but its excessive use spoils the narrative. In most of the stories of SRV, we observe that the writer tends to use this device a great deal. This device is used to comment on a character's good and bad qualities, registering a judgement by the writer. This device is also used to make another character act on behalf of the writer, in order to moralise, sermonise or discuss the good and bad in situations, events and acts. But generally the descriptions in the form of a summary in most of the stories in SRV create only a background to the story. For instance, in the story of Cunda nam hūru vāddāge vastuva (p. 167), Dēvadatta vastuva (p. 173) and Maccāriya kōsiya siṭṭāṇaṅge vastuva (p. 374), characteristics such as enormous sinfulness, greed for power and stinginess are respectively denoted sharply in a summary form. Having drawn the characters of these people in a line or two, the writer tries to objectify what he has to say. Thus we see the technique of the summary and objective narration blended.

At this juncture we may note that most of the stories like Kisā gōtamīndāge vastuva (p. 640), Paṭācārā vahandāge vastuva (p. 633), Bahuputtika sthāvīrīndāge vastuva (p. 644) and many more stories which come under the realistic group of narratives appear to be more objectified than the stories in the didactic group of narratives.

The story of the monk who lived in the house of the jeweller can be regarded as one of the finest examples of the use

of this narrative pattern. The story also uses the commentary in an appropriate way without trying to sermonise and pass judgement. In this story of the jeweller and the monk, or Manikāarakulūpaga Tissa terunvahansēgē vastuva (p. 676), there are three main characters, namely, the monk, the jeweller and the wife of the jeweller. The writer reduces to the minimum the descriptions of the characters, but instead makes the characters act as in a play.

The story goes that a certain monk named Tissa has lived in the house of a jeweller for twelve long years. The jeweller and his wife are so very devoted that they pay all the respects due to the monk and attend upon him like a father and a mother. On one occasion this jeweller was cutting some meat at his house when a messenger of the king arrived there. The messenger gave him a gem and said that the king wanted him to clean it and return it as soon as possible. Now this jeweller took the gem with his blood-stained hand and placed it in his jewel box. In this house there lived a pet heron and the heron saw this gem. Thinking that the gem was a piece of meat, it swallowed it instantly, in the absence of the jeweller, but in the presence of the monk. On his return to take the gem, the jeweller saw that it was missing. He searched for it all over the place, but failed to find it. Then he went and told his wife about the missing gem and said that it must have been taken by the monk in the house. The wife realised that the husband was furious



and said that a monk like this would never take the gem. The husband asked the monk whether he had taken the gem. The monk said that he had not taken it. Then the jeweller told his wife that he would torture the monk and obtain the jewel. The wife pleaded that the monk must be innocent and if the gem were lost they would willingly be slaves to the king for the penalty. The jeweller, without paying any heed to his wife, went to see the monk and tethered him with a rope and beat him till blood poured from his nostrils, ears and eyes. In great pain the monk pleaded his innocence, but the jeweller was unrelenting. When streams of blood flooded the floor the pet heron swooped down to drink. As it came to the spot, the jeweller in anger kicked it hard. The pet heron died there. 'Is it dead?' asked the monk, who was on the verge of death. 'Yes,' said the jeweller. Then the monk told him that the gem had been swallowed by the pet heron. Then the jeweller ripped open the belly of the heron and found the gem. Thereupon realising his great act of sin, he trembled in every limb, his heart palpitated with alarm and flinging himself at the feet of the monk he said, 'Pardon me, reverend sir, pardon me for my grave sin.' Then said the monk, 'This shows the folly of living with a layman.'<sup>1</sup>

Apart from the end of the story, Dhammasena does not deviate

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1 See SRV p. 676. Also Buddhist Parables by Burlingame, New Haven, 1922, p. 305. This story of the monk, the jeweller and the pet heron is translated as 'jeweller, monk and goose' and states that the story is taken from a Sanskrit work called Sutrālaṅkāra, written by Ashvagoshā.

much from the original in the DPK. The story does not begin in the conventional narrative pattern; instead, the reader hears that the monk, the jeweller and his wife have been a small family for the past twelve years. This is stated in the opening of the story. '...ē terun vahansē ek māṇik sātṭarayakugē geyidī doloshavuruddak vīcara vālaṇḍū sēka. Maṇik sātṭara demāllō demavpiya tarama sitā terunvahansēta upasthāna kaḷōya.' (p. 676)

'This monk lived for twelve long years in the house of a gem cutter or jeweller. Both husband wife of the jeweller family attended upon this monk like parents.'

This kind of summary writing about characters is commonly seen in short stories of modern times. Though thematically different, this story in SRV resembles closely some of the short stories of Leo Tolstoy, such as 'God sees but waits', 'Exile' etc.

In structure this story resembles Guy de Maupassant's 'Necklace'. In both stories we observe the trick ending or revelation. Maupassant discloses the fact that the necklace borrowed is an imitation one. In the same manner, the gem is ultimately found by the jeweller as a mystery solved. Basically, the narrative technique used in the story in SRV has a trick ending which keeps the reader constantly in suspense. In a story like this it is common to ask the question 'What happens next?' The revelation is the unmasking of a depth of human

nature, a shocking fact that one must come to terms with. So the suspense is not for the sake of mere suspense. It has more value than a mystery or detective story we come across in a daily newspaper. Basically, the literary technique employed is suspense, but the utilisation of the technique has a human significance. When the heron swallows the gem, we think of the fate of the heron. The reader would think that the jeweller may perhaps kill the bird, but what happens is something else. The monk does not reveal the truth, thinking that the jeweller will kill the bird. Thus there are two questions asked by the reader, before coming to the denouement of the story. The reader is not quite sure of the destinies of either the bird or the monk.

But this is not always the case with all the stories for the reader's wish to know what happens next is not likely to be prominent in some other stories. In the story under discussion it is the main action of the story which asks the question, what happens next, and the author's silence in the narrative enables him to develop the situation.

II Brevity in description of events is another narrative technique used by the writer in this story. He pictures an important situation in the story quite briefly in the following way: 'Ē geyivadaṇa kosvā lihiniyek āṭa. Ē temē leyē gaṇḍin mas kṛṭiyakāyisitā terun vahansē bala balā hindadīma maṇika giliya.' (p./677)

'In that house lived a heron. This heron, having seen the bloodstained gem and thinking it to be a piece of meat, swallowed it as the monk watched.'

In this story the events do not happen in a particular place as in other stories. There is no historic place for the occurrence of the events related in the story. This, too, is one of the important features of the story, for it resembles in structure a modern short story, more than a mere fable. In the use of narrative techniques, this story is much more rounded and developed than some of the other stories such as the story of Paṭācārā, or the story of Kisā gōtamī or the story of Sirima.

III The most important feature about these stories is the technique used to create the characters. What Walter Allen states about the character in a novel is equally relevant in this particular instance too. Allen says that 'part of the novelist's art is to mediate his characters and the reader; and he does so with every word he puts to paper, for every word he chooses furthers his attitude towards his characters and the total situation he is rendering.'<sup>1</sup> Allen also states that 'since a novel (or any other type of story) is a unity consisting of every word in it, to isolate its elements such as milieu, plot, character, dialogue, style, is to commit an act of

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1 Walter Allen, *The English Novel*, London, 1958, p. 16.

abstraction; all these together qualify one another. But a consideration of one of these elements may often show where the writer has gone wrong or differed in his rendering of the others.<sup>1</sup>

It is only through the characters that the life-giving force enters a narrative. This element is denoted by Forster as 'People'. 'Since the actors in a story are usually human, it seemed convenient to entitle this aspect People. Other animals have been introduced, but with limited success, for we know too little so far about their psychology.'<sup>2</sup> But Forster states that 'we are concerned with the characters in their relation to other aspects of the novel; to a plot, a moral, their fellow characters, atmosphere, etc. They will have to adapt themselves to other requirements of their creator.'<sup>3</sup>

As such we may see that characters are interdependent and it is not justifiable for us to isolate characters from other aspects of the structure of the story. And we begin to observe a creative writer has a mixed lot of ingredients to handle. The ingredients have to be handled in the way suited for the narrative. This factor depends mainly on the tradition which the writer is following. Critics such as Forster, divide the characters appearing in creative works into two groups, namely 'round' and 'flat' characters.

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- 1     Walter Allen, *The English Novel*, London, 1958, p.17.
  - 2     E. M. Forster, *Aspects of the Novel*, London, 1928, p. 63.
  - 3     *Ibid*, p. 90.

'Flat' characters were called 'humours' in the seventeenth century and are sometimes called 'types' and sometimes 'caricatures'. In their purest form, they are constructed round a single idea or quality; when there is more than one factor in them, we get the beginning of the curve towards the 'round'...<sup>1</sup>

There are advantages as well as disadvantages in the creation of 'flat' characters. 'One great advantage of flat characters is that they are easily recognized whenever they come in -- recognized by the reader's emotional eye, not by the visual eye which merely denotes the recurrence of a proper name.'<sup>2</sup> A second advantage is that 'they are easily remembered by the reader afterwards. They remain in his mind as unalterable for the reason that they were not changed by circumstances; they moved through circumstances, which gives them in retrospect a comforting quality, and preserves them when the book that produced them may decay.'<sup>3</sup>

Many characters in SRV, such as Dēvadatta, Ānanda, Viśākhā, Anepidusitāno, Sāriyut, Mugalan, need no explanation to the Sinhala reader who is quite well acquainted with the traditional writings. These characters are easily recognized by the reader, whenever they appear in a narrative. Further these characters

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1 E. M. Forster, Aspects of the Novel, London, 1928, p. 93.

2 Ibid, p. 94.

3 Ibid, p. 95.

are recognized by the reader's emotional eye, and not merely by the visual eye. In the depiction of other characters these well established characters too help in many respects.

Dhammasena makes use of two main devices to attribute certain qualities to his characters. Firstly, he describes the qualities of the character in words, either using classical allusions or similes, and secondly, he objectifies the qualities by making the particular character act. For example, in Maccāriya kōsiya siṭṭāṇaṅgē vastuva (p. 374), the miserliness of the character is depicted in the following way. 'Sampat balālū kalata asū kelak vitaraya. Tana aga galā tel binduvaka vitarak anuṇṭa dīlat nam sitata duk balavat heyinut nolabana dukpatun sēma taman proyōjana vidinata nāti heyinut dukpat kama sampatata vadā mahata. Anuṇṭa dinolana heyinut taman prayōjana novindinā heyinut un lada sampata nam rakusan taman nobona heyinut anun biya nodena heyinut rakusu rakavala tubū vilak vanna.' (p. 375)

'Even at giving something which amounts to a little drop of oil at the tip of a blade of grass, he would feel sorry. Though rich in wealth he was poor in heart and neither benefited out of his wealth nor made any offering to others. Thus his wealth was like a pond of water protected by devils, who would neither drink water nor allow others to drink.'

But the writer does not end his depiction of the character only with this description. He dramatises the qualities of the man's miserliness in several sequences which makes the character

seem more round than it is.

This miser desired to eat kabalu pū or a certain kind of oily cake, but found it difficult to eat it in privacy. So he kept silence without even informing his wife. As he lay upon his bed, his wife appeared, caressed his back and asked him about his sickness. He evaded the correct answer. Then the wife asked whether he had some unfulfilled desire for something. Then he told her about his desire to eat kabalu pū. The dialogue that follows this is important. The wife asked:

'Why didn't you tell me? Are you a poor man? I will cook enough kabalu pū to feed the entire population of the city of Sakkhara.'

Then said the miser: 'Why, they could cook their own kabalu pū.'

'Very well then, I will cook enough to feed the inhabitants of one street.'

'I have always thought you extravagant.'

'Then I will cook kabalu pū enough to feed only the inhabitants of the house.'

'I knew you were extravagant. I feel the same now.'

'Then I will cook kabalu pū enough to feed you, your children and myself.'

'And why for them?'

'Very well then, I will cook kabalu pū for you and me only.'

'Why should you worry for yourself?'



'Then I will cook kabalu pū for you alone.'

'You must not cook the kabalu pū here, for there are lots of onlookers! Take all the ingredients on to the seventh floor of the palace and cook it there and I will eat it there.'

This kind of dramatic situation needs no more explanation for it is one complete sequence where the qualities of the characters are examined. But we note that the author is not silent in his characterisation. He adds superfluous references to the miserliness of the man. Some of them are as follows:

'Ungē masuru adahasa siyalu lesin dāhalā...'

(Having known the miserliness of this person.)

'Tamangē masuru kamehi tarama sugakut pasuva haṅgavanta.'

(To suggest the extent of his miserliness.)

'Masuru sit haravā.'

(Having freed him from miserliness.)

But the story takes another twist at the end by making the miser a great philanthropist. It is Buddha's appearance like a deus ex machina that makes this miser change into a philanthropist.

IV At this point it is necessary to note how the writer employs another literary device, the introduction of superhuman force to the narrative structure.

'If a character in a work of fiction is an impossible or improbable representation of human nature, if a train of events offered as a mimesis of actuality contradicts our sense of the way things happen, our moral judgement of the whole work is affected.'

The instantaneous conversion and the deus ex machina are examples. They have their place in myth and romance; in realistic fiction they are moral short cuts and the work is devalued accordingly.<sup>1</sup>

Buddha and Śakra are the two deus ex machinas employed in the Buddhist legends. Rather than changing the actual plot of the story the deus ex machina in SRV enables a character to change from evil to good. Sometimes a character in deep distress is saved or rescued by this device. Sometimes self realisation is brought about with the help of this device. Sometimes the judgement of the story is given by the help of this device. This is one of the devices used in the folk stories of many countries. We observe that in many folk stories, gods, disguised men and other guardians come as deus ex machina. This element of the folk story has crept into some modern stories too. Some of the short stories of Leo Tolstoy make use of this device.

The dialogue between the dead son and the Brahmin in Maṭṭakundalī vastuva (p. 59) can be regarded as a developed stage in the use of this literary device. Buddha's visit to Tāvatisa with Prince Nanda in Nanda maha terunvahansēgē vastuva (p. 162) and the conversation between the Dēvas of the celestial world and Dhammika upāsaka in Dhammika upāsakayangē vastuva (p. 172) are some other instances of the use of the same device.

The deus ex machina technique is also used as an instrument to ridicule and laugh at human frailties. Among the Buddhist legends this is most dominant in Culladhamuggaha Jātaka. The story

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1 Graham Hough, An Essay on Criticism, London, 1966, p. 90.

that appears as Dhanuggaha vastuva (p. 1028) in SRV is based on this Jātaka story and the folk story called Manamē kathāva. The theme of this story is so very popular that it has appeared in various forms of creative works in the most inartistic manner as well as in the most refined artistic manner. The modern stylised Sinhala play called Manamē written and produced by Ediriweera Sarachchandra is a most successful drama based on the original jātaka story as well as on the folk play based on the theme. Manamē as a play was a success not only for the creation of a complex human situation but also for the 'modernity' in it. This concept will be discussed in the next chapter.

In Dhanuggaha vastuva, we encounter the use of the deus ex machina technique in three different ways. Firstly, Śakra comes in the guise of a jackal. Secondly, Śakra with his powers sends a dēva in the guise of a fish. Thirdly, Śakra with his powers makes another dēva come in the form of a hawk. These three events demonstrate the most important literary device in the story.

The story appearing in SRV is related by Buddha with reference to a certain monk who was discontented in the Noble order. This monk is said to have seen a beautiful princess who had wished to share her life and wealth with him. On this issue the monk wishes to disrobe and get married to this princess. When the matter was reported to Buddha, he relates the story of Dhanuggaha pandita to the monk. The story as related by Buddha appears in SRV. In order to make clear the use of the technique the story could be summarised as follows:

Dhanuggaha paṇḍita, having qualified in archery under the Disāpāmok at Takṣilā and being the best pupil, returns home with the teacher's daughter in marriage. On their way back to Benares he and his young wife have to pass through a forest where they encounter a hunter king and the fifty men of his tribe. He succeeds in vanquishing the fifty hunters with the fifty arrows he has brought. Now he is faced with the hunter king with whom he has to fight. In the course of the duel, he grips the hunter king and requests his young wife to hand him the word to kill him. But the young wife who falls in love with this hunter king, refuses to hand over the sword to her husband and instead hands it over to the hunter king. The hunter king instantly kills the husband. Now the hunter king removes all the ornaments of the princess and saying that if she aided him to kill her dear husband, his own fate will not be different, goes away with the ornaments to the other bank of the river.

As she is naked she hides herself in a nearby bush. Then Śakra comes in the guise of a jackal carrying a piece of meat in its mouth. Also Śakra gives the guise of a fish to a certain dēva and the jackal sees the fish in the water, leaves the piece of meat on the sandy bank of the river and hurries to catch the fish. Then Śakra gives another dēva the guise of a hawk to swoop down and take the piece of meat. Now the fish escapes downstream and the hawk snatches the piece of meat. The jackal loses both the fish and the piece of meat. The princess who had hidden herself in a bush,

sees this event and laughs as if laughing at herself. Then the jackal approaches her and asks her why she laughed. Then she replied:

'Oh, jackal, you are certainly stupid. In greed for a fish in water you left behind your piece of meat on the bank. A hawk came and snatched the piece of meat. See what has happened to you. You lost the fish as well as your piece of meat. You are certainly foolish.'

Then replied the jackal:

'A mistake of another which is but as a mustard seed seems like Mount Mēru, but one's own mistake which is as great as Mount Meru, seems less than a mustard seed. You who fell in love with the hunter king of the forest and aided him to kill your devoted husband, lost him as well as your husband. This is indeed a matter to laugh at.'

The story in SRV ends by making the monk realise that disrobing in order to achieve happiness with a wealthy pretty princess is mere folly.

The sense of irony is much more intensified in the poetic version of the same story, which reads as follows:

'Manamē rajuta agamehesun bisōvelā  
kālē siṭapu vādi rajakuta loba bāṇḍalā  
pālaṇḍi ābarana gaṅgakin eterakalā  
matat vāḍiya anuvana kam bisot kalā.'

This verse is recited by the jackal and means:

'While being the chief queen of King Manamē (you) fell in

love with this hunter king of the forest and thus lost all your ornaments, which were taken across the river. Oh queen, you acted more foolishly than I did.'

V In the analysis of *Dhanuggaha vastuva* in SRV we encounter another literary technique employed by Dhammasena. That is the transformation of the summary of DPK to vivid images and scenes in SRV. It can be said that all narratives are made up of scene and summary.<sup>1</sup> But most skilful narrators use the minimum amount of summary and use more scene. Fiction that is all summary and no scene can hardly hold the reader's attention, for it results either in a mere report or a mere narration of past events. As fiction is meant to be rhetorical art and seeks to communicate feeling, it is necessary that a writer should communicate it in creating scenes or images.

With this matter as background, let us observe how Dhammasena transforms the summary of *Daharaka bhikkhussa vatthu* (p. 608) of DPK into a series of scenes in *Dhanuggaha vastuva* (p. 1028) in SRV. In the former story, the dialogue between the princess in distress and the jackal is summarised into several stanzas, the meaning of which is translated by Burlingame as follows:

The jackal says:

Who is this that laughs loud in the cassia thicket?

Here is no dancing or singing or well-timed clapping of hands.

It is time to weep, shapely buttocks. Why pray do you laugh

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1 Calderwood and Toliver (ed.) *Perspectives on Fiction*, New York, 1968, p. 66 and p. 239.

fair one?

(The woman replies:)

Foolish stupid jackal, little wisdom do you possess, jackal.

You have lost both fish and flesh; you mourn like a pauper.

(The jackal says:)

Easy to see are the faults of others, but hard to see are one's own.

You have lost both husband and lover. You too mourn I doubt not.

(The woman says:)

So it is as you say, jackal king of beasts.

Therefore I will go and submit to the will of a husband.

(The jackal says:)

He that will steal a vessel of clay, will also steal a vessel of copper.

You have done evil once and will also do so again.<sup>1</sup>

But in the story of SRV, only the first stanza is quoted as an allusion to the Pali text (sabbam bhaṇḍam...tārehi' dānito) and the situation is presented in a series of flash-back scenes in the following way:

'...aturu maṅgaḍi gaṅgak dākalā han piḷit palan ābharanāt  
hāragena ā meterama siṭuvālā soru gaṅgin eteravū niyāvat ā tamā  
hāra piyā...kālayak hassaṭa vādālā hun niyāvat ātama lajja

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1 Burlingame, Buddhist Legends, Cambridge, 1921, 30.233.

tarakota upadavanu nisa sakrayan...niyavat...sakrayange vidānāyēma...  
 āvidinā niyavat...kāṇahilāṇan kaṭṭa tibū...soyā nikṇunū niyavat...  
 sakdevindugē niyamāyēma ukusu vesak gat deviyaku...ahasata nāgi  
 niyavat...kudā massā diyaṭama van niyavat...kāṇahilāṇan dadamas  
 kāṭṭiyenut...musuppuva gena hun niyavat...arun ē dāka...mahat kota sīpu  
 niyavat...sināsīpu haṇḍa asā...niyavat...ē nunuvana tānāṭṭi...sinā  
 nam ema vēdāyikī niyavat...<sup>1</sup>

'The fox related the fact that the robber took her to the  
 river bank and took all her clothes and ornaments and left her behind.  
 And the fact that she, knowing that the robber had betrayed her, said  
 'please take me with you'. Then the robber replied: 'You who have  
 aided me to kill your own husband, will in turn aid another  
 stranger on the way to kill me.' The fact that he had left her alone  
 there saying 'I'll go alone' and the fact that she was naked and hid  
 herself behind a bush and that the Sakra gave the guise of a fox  
 to a god and sent him there to bring shame to her, and the fox with  
 the chunk of meat in his mouth went there and the fox having seen a  
 little fish in the stream rushed to take it, leaving behind the  
 chunk of meat and that Sakra gave another god the guise of a hawk,  
 sent him there to swoop down to take the chunk of meat and that the  
 fish went downstream and the fox lost both the fish and the chunk of  
 meat, was also related. The fact that she laughed like the bursting  
 of a clay pot was also related. The fact that the fox replied that  
 this is no laughing matter and asked why she laughed, and to this the



stupid woman replied, 'Oh stupid fox, leaving the chunk of meat on the bank and rushing to catch the fish in the stream and the hawk swooping down to take the meat, you lost both the fish and the chunk of meat. I laughed at seeing this stupid act of yours', was also related. Then the fact that the fox in reply said that 'the fault of others which is compared to Mount Meru while it is actually the size of a mustard seed and the fault of oneself is seen as a mustard seed while it is actually like Mount Meru. You who have loved a stranger lost both your husband and the stranger too. Is there anything else here to laugh more?' was also related.

The word 'niyāvat' in this passage separates each of the past scenes and brings the experience to the reader's mind in a series of scenes. This narrative technique innovated by Dhammasena enables the reader to picture each of the events as in a film. It also helps the reader to understand the characters involved in the narrative more objectively than in the Pali DPK. This is one of the instances where this technique is employed.

VI To present a character more accurately and more realistically, certain devices are used which may be denoted by the terms 'stream of consciousness' or 'internal monologue'. This can be regarded as the writer's effort to reveal the 'psychic being of the character' concerned. About this literary technique the critic Robert Scholes makes the following observation:

'The motivation of characters, the workings of conscience and consciousness, have been made the focal point of most novels

and short stories. Perhaps the most extreme movement in this directions has been the development of the stream of consciousness technique, through which writers offer us a version of mental process at the level where impressions of things seen and heard converge with confused thoughts and longings arising from the sub-conscious mind. In reading this kind of fiction we must check the validity of its characterisation against our own sense of the way people behave. The best realists always offer us a shock of recognition through which we share their perception of human behaviour.<sup>1</sup>

Though this literary technique is far developed in modern novels and short stories, we encounter traces of this technique in the stories of SRV too. Internal monologue, stream of consciousness or whatever the literary technique used by the writer to depict the inner depth of a character, is certainly the closest that literature can come to making us feel events as if they were happening to ourselves. As for example when we read carefully the story of Bhāḡineyya Saṅgharakkhita (p. 325), we know only his internal world and his values. The moment the writer impinges on his world it collapses; the judgement on his world by the writer results in destroying that world. The internal world of the character can be understood by the reader with ease without any commentary by the writer.

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<sup>1</sup> Robert Scholes, Elements of Fiction, New York 1968, p. 18.

<sup>1</sup> Robert Scholes, Elements of Fiction, New York 1968, p. 18.

In this story the writer's commentary is reduced to the minimum by making the character reveal its internal world. For instance, Bhāḡineyya reveals his internal world in the following way:

'In my life I was the nephew of this monk. In my life spent as a monk, I have been very near and dear to him, but even though the facts are like this he refuses to accept my gifts. So what is the use of staying any more as a monk? I will be a layman. Many are the difficulties of the lay life. How shall I lead a lay life? ... When I disrobe I will sell this robe of eight cubits in length and buy a she-goat ... and the she-goat will quickly produce kids. Whenever the she-goat gives me a kid I will sell it and earn money and be rich. When I am rich, I can get married to a suitable woman from a suitable family. Then I will have children. My wife will give birth to a son. Then I will give him my uncle's name. So one day I will take a cart and in this cart I can pay a visit to my uncle with my wife and my son. As I journey on the way, I will talk to my wife and say: 'I wish to carry the child.' To this she will say: 'No, I will take the child. You drive the cart.' So saying, she will carry the child while I am driving the cart, but she will be tired soon and let the child fall in the path of the wheels, and the cart will run over the child. Then I will say to her: 'Now you did not allow me to carry the child and you yourself failed to carry the child. You have ruined me.' So finding no ipala to beat her, I will strike her with my driving stick.' Pondering in this manner

he swung his fanning palm leaf on the head of the Elder.<sup>1</sup> \*

This literary technique of reading the thought stream of a particular character makes the story more precise and enables us to understand the character in a more 'round' way. Thus this technique of the stream of consciousness at a very inceptional stage can be reckoned as an achievement of this writer. This story can further be compared to a version of one of Aesop's fables, Patty the Milkmaid. From the point of view of the motifs and structure, these two stories are similar, but the former is an advanced and more refined story than the latter. Jacob's version of the Aesop's fable is as follows:

'Patty the milkmaid was going to market carrying her milk in a pail on her head. As she went along she began calculating, what she would do with the money she would get for the milk. 'I'll buy some fowls from Farmer Brown,' said she. 'And they will lay eggs each morning which I will sell to the parson's wife. With the money that I will get from the sale of these eggs, I'll buy myself a new dimity frock and a clip hat; and when I go to the market, won't all the young men come up and speak to me; Polly Shaw will be that jealous, but I don't care. I shall just look at her and toss my head like this.' As she spoke she tossed

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1 SRV, p. 324. '...mama mun vahansēta gihi avasthāvehi bānanuvemi. Mahāna vat saddhivihārīka yemi ... sitū sēk salamin siti tal vaṭin terunvahansēgē isaṭa pīlī pīlī nogat rosat palavannāsē paharak pahala sēka.'

\*This story is translated from the Pali DPK by Burlingame, Buddhist Legends, 29.11, with necessary inserts from SRV too.

her head back, the pail fell off it and all the milk was spilt. So she had to go home and tell her mother what had occurred.'

'Ah, my child,' said the mother, 'Do not count your chickens before they are hatched.'<sup>1</sup>

Though both writers of these two tales employ a certain variety of the technique of the stream of consciousness, it cannot be compared to the same technique used by modern writers like Virginia Woolf, James Joyce and Marcel Proust. In both the examples seen above, we react closely to the experience, mainly due to the way it is presented. But in most of the early legends such as Jataka stories and stories from *Kathāsarit sāgara*, a narrator does not allow the character to speak out its mind; instead he uses the age old omniscient narrative technique, the third person narrative technique.

VII Another device used for characterisation is that of a story within a story. The technique of developing a story within a story is used by Dhammasena occasionally. Of course this is taken from the Pali DPK but it is important to note that the Sinhala reader encounters the technique in SRV. Some examples of the use of the technique are as follows:

Udēnī vastuva (p. 196), Ghōṣaka sitāṇaṅgē vastuva (p. 203), Vāsuladattāvaṅge kathāva (p. 224), Māgandiyagē kathāva (p. 230),

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1. Joseph Jacobs, *The Aesop's Fables*, New York, 1926, p. 183. See also the story of Drum Stick Tree, Seneviratne, *Dictionary of Proverbs of the Sinhalese*, p. 41.

Sāṃvati maraṇa paridipana kathāva (p. 238), Kumbha ghōṣaka sitāṇaṅge kathava (p. 255), Kumuduppalaṇita duggata sēvaka vastuva (p. 438). It must also be noted that this does not go beyond the germinal stage in this work. Elaborate and frequent uses of this technique we find in the early Sanskrit works such as Hitopadeśa, Daśakumāra carita and most important of all, Kādambarī. But the fact that Dhammasena utilises this, albeit in a limited manner, is significant. Also this technique is utilised in such works as the Arabian Nights and Decameron. In these works, a character in the main story narrates another inner story. The character in this story narrates yet another. This enables the author to use a number of stories independent of one another, to weave one long story. The fact that Dhammasena employs this technique at all gives further evidence that he was particularly a story teller for the people.

This device of using a story within a story can be regarded as a sub-plot as well as a classical allusion to one of the early stories such as Jātaka tales or mythology or folklore. Most of the stories that thus appear are animal stories recreated by the writer to suit the situation of the main story. One could easily separate the sub-story from the main story. The tale of the recalcitrant donkey appearing in Nanda mahā terunvahansēge vastuva (p. 159) and the story of the talkative tortoise in Kōkalika vastuva (p. 1045) are two such examples in SRV. Fusing a popular story in the way required for the experience of the main narrative is one of the

chief techniques of the writer.

The story of the talkative tortoise resembles the story in the Aesop's Fable entitled 'The Tortoise and the Birds' in plot, structure and moral, but not much in the treatment. The story in Kōkālīka vastuva appears as Bahubhāṇīya Jātaka or Kacchapa Jātaka in the Jātaka story collection. SRV refers to the Bahubhāṇīya Jātaka by name and relates it in detail, while DPK does not refer to the name of the Jātaka story but narrates the story. Like the story in the Aesop's Fable, the story in the SRV and DPK add at the end of the narrative an aphorism which reads in the following way:

'Monks, a monk should control his tongue, should live tranquilly, should not allow himself to become puffed up and should free his heart from evil passions...'

'Yam kenek anuṇṭa heḷā nokimen vāk saṇyamaya āttōda...  
kathā nāti vīmen mihiri yayivadāḷa sēka.' (p. 1047, SRV.)

'One should control one's tongue' is the moral of the story. But the moral of Aesop's fable is 'never soar aloft on an enemy's pinions.'<sup>1</sup>

When compared with the Bahubhāṇīya Jātaka and the rendering of the same in the stories of SRV and DPK respectively, Aesop's fable is seen to be a mere parable devoid of much refinement and artistic sensitivity and skilful craftsmanship. A parable can be true in its story structure, but if the events are treated

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1 Joseph Jacobs, The Fables of Aesop, New York, 1926, p. 111.

separately, it may have no realistic truth. Such parables are only make-believe stories, but they gain an extra dimension in a narrative like SRV, when skilfully selected and fused into the body of another story. The task of the parable-maker differs from that of the realistic writer of fiction. Material drawn from the imagination alone sets the world of the parable writer. The animals in parables talk to each other and sometimes with human beings, too. But this unrealistic behaviour gains meaning only when treated by the writers properly --- when treated as a symbolic action. And the symbolic action becomes a leading literary technique only when readers follow it as something to do with real life. The explanation of the symbolic action of the Preta stories will follow in the next chapter.

The actions in the stories of David and Goliath, or Jack and the Beanstalk are cited as symbolic of human behaviour by some English critics. The same principle can be applied to understand the symbolic actions in the animal stories appearing in SRV. One example is the story of the talkative tortoise in *Kokālika vastuva*, which reads as follows:

'One day the geese said to the tortoise, 'Friend tortoise, we live in the Himālayan country, on Mount Cittakūṭa, in a golden cave, and it is a most delightful place to live in. Wouldn't you like to go there with us?'

'Masters,' replied the tortoise, 'How am I to get there?'



Said the geese, 'If you can keep your mouth shut, we will carry you. Let's be off.'

'Very well,' said the tortoise.

So the geese made the tortoise grip the middle of a stick with his teeth and then taking the two ends of the stick in their bills, flew up into the air. Some village boys seeing a tortoise carried along in this fashion by geese, immediately cried out, 'See those two geese, carrying a tortoise on a stick.'

Thought the tortoise, 'You beggarly vagabonds, what business is it of yours if my friends are carrying me with them?'

And he opened his mouth, intending to say what was in his mind. Now the geese were flying very swiftly and by this time they had reached a point directly over the royal palace in Benares city. So when the tortoise let go of the stick, he fell to the ground right in the middle of the palace court and the moment he struck the ground, split into pieces.<sup>1</sup>

The symbolism of this story is at quite an elementary level and it derives from the nature of the action irrespective of how that action is expressed in words. The same point would have been made if we saw the action of the story in terms of pictures. A simple symbolic situation of this kind does not depend on the resources of any communication; it is self-contained and explicit. But this cannot be applied to the fable of Aesop's which runs as

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1 See Burlingame, *Buddhist Legends*, Vol. 30, Part 3, p. 248. Also see Rhys Davids, *Buddhist Birth Stories*, London, p. viii.

follows:

'A tortoise desired to change its place of residence, so he asked an eagle to carry him to his new home, promising her a rich reward for her trouble. The eagle agreed, and seizing the tortoise by the shell with her talons, soared aloft. On their way they met a crow who said to the eagle:

'Tortoise is good eating.'

'The shell is too hard,' said the eagle in reply.

'The rocks will soon crack the shell,' was the crow's answer; and the eagle, taking the hint, let fall the tortoise on a sharp rock and the two birds made a hearty meal of the tortoise.

Never soar aloft on an enemy's pinions.<sup>1</sup>

The pleasure we get out of hearing such a story as that of the tortoise is presumably a wish fulfilment. For we feel that this tortoise will fall down and be punished. We are only sorry for its death. But the point is not the mere physical death of a tortoise, but the criticism of a particular human quality.

As stated by Daiches, all imaginative literature is the symbolic expression of the human situation and the difference between the various kinds of imaginative literature (for example, lyric poetry and prose fiction) stems in some degree from the difference in devices employed to achieve this end...<sup>2</sup>

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1 Joseph Jacobs (ed.), *The Fables of Aesop*, New York, New Children's Classics, 1959, p. 93

2 David Daiches, *A Study of Literature*, London, 1948, p. 51.

Most of the sub-stories in the main narratives of SRV are mere sequences selected from mythology or from other literary works. But these sequences are given spirit as they appear in the main story when literary devices are employed properly. The simple invention of a sequence of events is not necessarily a literary activity; literature can only arise when an attempt is made to communicate that sequence of events. This simple sequence of events is the plot of the story. It is only the raw material needed to build up an edifying narrative. Kukulubijuvata kana kumārikavagē vastuva (p. 968) can be regarded as a mere sequence of events, whereas Kāliyakinnagē vastuva (p. 101) can be regarded as a well-made story based on the same sequence of events. As stated by Forster, 'a plot is a narrative of events, the emphasis falling on causality. 'The king died and the queen died' is a story. 'The king died and the queen died of grief' is a plot. The time sequence is preserved, but the sense of causality overshadows it. Or again: 'The queen died, no-one knew why, until it was discovered that it was through grief at the death of the king.' This is a plot with a mystery in it, a form capable of high development. It suspends the time sequence, it moves as far away from the story as its limitations will allow. Consider the death of the queen. If it is in a story we say 'and then?' If it is in a plot, we ask 'why?' ... A plot cannot be told to a gaping audience of cave men or to a tyrannical sultan or to their

modern descendant of the movie public. They can only be kept awake by 'and then and then...'. They can only supply curiosity!<sup>1</sup>

The adherence to, and the awareness of, these two aspects of fiction writing is quite evident in some of the stories in SRV. This can be reckoned as one of the reasons why Dhammasena deviates from the original stories of DPK in many aspects. Most of the stories in the original Pali are mere plots, which in the hands of Dhammasena obtain flesh and blood.

VIII One other remarkable technique innovated by Dhammasena is the clear selection of his own comments to suit the story. In a story where the experience has a certain bearing on agriculture, he would insert suitable observations with relevance. These relevant observations of Dhammasena make us understand his sensitivity as a craftsman. Here are some of those relevant observations which add a new dimension that is quite absent in the original Pali stories of DPK.

The story of the Kāḷāyakkīnī<sup>h</sup> in the DPK comes to a conclusion by the purification of the Yakinni by the Buddha, making her ascend to a higher plane of living as a guardian deity who protects the paddy fields of the community. The story ends in the DPK in the following manner:

'...atth'assā sakalanagaravāsino sakkāraṃ karimṃsu; sā pi tato paṭṭhāya sabbesaṃkammante olokeṇti lābhaggappattā ahosi mahāparivāra

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1 E. M. Forster, *The Aspects of the Novel*, London, 1928, p. 117.

Sā aparabhāge attha salākabhattāni patthapesi, tāni yāva'jjakāla diyanti yeva...' (p. 27, DPK; P.T.S., p. 53, Vol. I.)

But Dhammasena brightens up his narrative by adding the following passage which enables the reader to refer to folklore.

'...nuvara attō mulullat elesama satkāra koṭa unḡe samavāyen goyamin batin aduvak nātivūyha. Uyt mahat vū lābha satkāra ātiva kāli barāṇḍi yayi prasiddha va lābat atakut tabālūya. E lābat atuvā karana kal dakvā pavāttēya...' (p. 109, SRV.)

'The people of the city attended upon her and through her help obtained harvest sufficient for them to live. She was also contented and obtained eight offerings and was also known as Kali barandi. This ritual of eight offerings remained to the day of the writing down of the atuva.'

In the Dēvadatta vastuva, there is a reference to the birth of rice, in the discussion among the three princes, Anuruddha, Bhaddiya and Kimbila. In DPK there is only the casual comment about the event in the following way:

'...pathamaṃ khettaṃ kasāpetabban'ti ādikam samvacchare samvacchare kattabbakiccaṃ sutvā kadā kammantānam anto paññāyissati, kadā mayaṃ appossukkā bhoge bhujjissāma'ti vatvā kammantānam apariyan-ttāya akkhātāya 'tena hi vaññeva gharāvāsaṃ vasa, na mayhaṃ etenattho'ti mataram upasaṅkamitvā...' (p. 69, DPK; P.T.S., p. 136 Vol. I.)

But the description of Dhammasena in SRV is more relevant and factual. Dhammasena's relevant deviation from the original

passage results in creating an atmosphere required to narrate the experience. Furthermore, the new addition of Dhammasena can be observed to be more effective in its context than the original. The contents of the story as selected by Dhammasena are as follows:

'...pa<sup>~</sup>lamuko<sup>~</sup>ṭa ku<sup>~</sup>mburu ge<sup>~</sup>vadiya yutuya. Ik<sup>~</sup>biti bi<sup>n</sup>m na<sup>~</sup>giya yutuya. Pasu<sup>~</sup>va de<sup>~</sup>si sā<sup>~</sup>va yutuya. Mi<sup>~</sup>yara ke<sup>i</sup>ṭṭiya yutuya. Tu<sup>~</sup>n si sā<sup>~</sup>ṇṭa yutuya. Ka<sup>~</sup>ṭa ta<sup>~</sup>lā pō<sup>~</sup>ru gā<sup>~</sup> yutuya. Ke<sup>~</sup>la<sup>~</sup>llam ka<sup>~</sup>ṭayutuya. Is<sup>~</sup>nan te<sup>~</sup>miya yutuya. Di<sup>~</sup>ya bā<sup>~</sup>nda yutuya. Go<sup>~</sup>yam rō<sup>~</sup>gayata kem ka<sup>~</sup>ṭa yutuya. Go<sup>~</sup>yam pā<sup>~</sup>si gi<sup>~</sup>ya ka<sup>~</sup>ṭa dā mā<sup>~</sup>ḍa vi a<sup>~</sup>tuko<sup>~</sup>ṭu<sup>~</sup>vala liya yutuya. Pe<sup>~</sup>ra<sup>~</sup>lā hi<sup>~</sup>paṇā<sup>~</sup>li sā<sup>~</sup>va yutuya. Va<sup>~</sup>lpola ke<sup>~</sup>ṭiya yutuya. Da<sup>~</sup>vā he<sup>~</sup>li ka<sup>~</sup>ṭa yutuya...' (p. 177, SRV).

'First of all, enter the field at an auspicious time. Then it must be ploughed. Then ploughed for a second time. The boundaries must be built. Plough for a third time. Pound the floor and flatten it. Make a muddy floor. Water wherever necessary. The water should not be allowed to escape. A certain ritual called kem has to be performed to prevent the paddy diseases. When the paddy is ripe, take off the chaff and leave the rice. This rice must be put in barns. Then the remaining sprouts in the paddy field must be removed. Again the shrubs should be cleared and burned.'

Thus in stories like this we observe that the contents enable the writer to change the original form of the story in the DPK, which results in bringing the central experience of the story closer to the reader.

This deviation attempting to put the reader or the listener into the midst of what is being described, seems to be the most powerful literary technique used by Dhammasena in SRV.

IX Yet another new technique innovated by Dhammasena in SRV is the linking up of several stories in DPK to make a single story in SRV. For example, the two stories entitled Chabbaggiyānaṃ vatthu (p. 369 and p. 370) in the Dandavagga of DPK, are linked as Savagavahandāgē vastu deka (p. 686) in SRV. And the two stories entitled Devadattassa vatthu (p. 419) and Saṅghabhedaka parisakkana vatthu (p. 420) in the Atta vagga of DPK appear as Dēvadatta saṅgha bhēdaka vastu deka (p. 768) in SRV. The three stories Anicca-lakkhaṇa vatthu (p. 539), Dukkha lakkhaṇa vatthu (p. 540) and Anatta lakkhaṇa vatthu (p. 540) in the Magga vagga of DPK, appear as Vastu tunak (p. 938) in SRV. The first two stories are retold several times by Dhammasena with necessary deviations and the last one is translated directly from the original with connecting links in the stories. On some occasions Dhammasena changes the titles of the stories in the translation. Following are some of the examples. For the story called Kassapa dasabalassa suvaṇṇacetiya vatthu (p. 469) in DPK, the translation in SRV goes as Tōdeyya brāhmaṇa vastuva (p. 843). For the story called Āṇṇatarassa bhikkhussa vatthu (p. 478) in DPK, the translation goes as Tissa nam tera kenekun vahansege vastuva (p. 855). Tinnam bhikkhūnaṃ vatthu (p. 480) in DPK is introduced in SRV as Tunpiya putmā kenakungē vastuva (p. 858). Suvannakāra terassa

vatthu (p. 548) in DPK is introduced as Sāriyut saddhivihārika  
 namakagē vastuva (p. 950) in SRV. Daharaka bhikkhussa vatthu  
 (p. 608) in DPK is introduced as Dhanuggaha vata (p. 1028)  
 in SRV.

Thus we note that techniques used by Dhammasena in SRV  
 are partly created by himself and partly borrowed from the  
 original work by way of translation. The literary techniques  
 present in the original work are those commonly found in most  
 other Buddhist and Hindu legends.



CHAPTER 6The 'Modernity' in SADDHARMARATNAVALIYA

A literary work may possess qualities pertaining to modern life which make it historically modern, but it may not necessarily have 'modernity'. In explaining this concept called 'modernity', the English critic G. S. Fraser states:

'What we call modernity in literature has common characteristics in all countries ... For when we describe a work as 'modern' we do not merely mean that it has been published (according to the stretch of our historical perspective) in the past five years, or ten years, in the past fifty or sixty years, or perhaps since the Renaissance. When we describe a work as 'modern' we are ascribing, however vaguely, certain intrinsic qualities to it. We find something 'modern' in Catullus, but not in Virgil; in Villon, but not in Spenser; in Clough, but not in Tennyson. There is something in the mood of the first of each of these three pairs of writers -- something abrupt, restless, mocking, dissatisfied possibly -- that comes home to us in a way in which the more serene and elaborate art of their partners, here does not...' <sup>1</sup>

In this manner we see more modernity in SRV than in DPK. The knowledge of the various facets of life shown in the parts

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1 G. S. Fraser, *The Modern Writer and His World*, London, 1964, p. 12.

that deviate from the original work makes the reader feel that Dhammasena enriches the work in a way that enables one to appreciate it irrespective of the time when it was written. The knowledge shown by Dhammasena relates to fields such as science, medicine, agriculture, politics, economics, sociology, mythology, psychology etc.

Though thematically the narratives of SRV and its counterpart DPK are the same, the former has more modernity than the latter. Dhammasena's depiction of characters and situations, and his similes with illustrations drawn from those fields, are the main factors that bring about this modernity. My intention in this chapter is to examine the modernity as created by Dhammasena in comparison with DPK.

Firstly, the treatment of the characters. Basically, the story of Paṭācārā in both works is the same. But the mode in which Dhammasena characterises Paṭācārā in SRV enables the reader to see that the narrative in SRV is more complex.<sup>1</sup> The character of Paṭācārā in SRV is created as follows:

'Sitūduvanīyōda devanā dasas kiluṭu adahas sēma kiluṭu  
kaḍa reddak koyindō soyā hāṇḍagena miḍḍiyangē lesata līlkoṭa  
hisakē bāṇḍagena rā devaru vī pāriyāsē āṅga mululle dūli gāgena  
kalayak hāragena pānata yana kellaka men kellaṇhā ekva gen

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1 Also see G. B. Senanayaka, Nawakatha Kalawa, Colombo, 1961, p. 76.

piṭatva mīdivas<sup>n</sup> gat lesaṭa kollā siṭina t̃ānata giyaha.

Ē koluda kriyāven kumak vuvat jātīn hā sampatīn utum taram

āti siṭuduvāṇiyan redikadakin vasālū māṇikak paridden k̃āṇavāgena

durata gosin ek gameka rāṇḍā hinda ayata āṇdayata sīsāgena vap

vaputa gena dara palāgena vut jīvatveti....' (p. 633-634, SKV)

'This daughter of the treasurer, wearing a dirty garment that could be compared to impurity of her mind, tied her hair loosely like a servant and with wearied dust-stained body as if she had worked for one whole night in a paddy field, went in disguise with the other servant girls to the place where the boy was staying. The treasurer's daughter, noble by birth and wealthy, though low in action, was fetched away by the servant boy like a gem shrouded by a rag. They settled down in a far off village, working in the paddy fields to earn their living.'

The passage in DPK reads as follows:

'dutiya divase saṅketatṭhāne atṭhāsi, sāpi patova  
kiliṭṭavattṭham nivāsetvā kese vikiritvā kuṇḍakena sarīraṃ  
makketvā kuṭṭaṃ ādāya dāsīhi saddhim gacchanti viya gharā  
nikkamtvā taṃ thānaṃ agamāsi, so taṃ ādāya dūraṃ gantvā ekasmiṃ  
gāme nivāsaṃ kappetvā araṇṇe khettaṃ kasitvā dārupaṇṇādini  
āharati....' (p. 335, DPK)

The way in which she is clad and the way she is protected by the servant are illuminated through images by Dhammasena, but in DPK the absence of such imagery makes the passage more a

reportage. Further on, Dhammasena creates an original situation which enables the reader to observe the way in which Patacara had to perform all the strenuous duties of the house. This passage reads as follows:

'Situ duvaniyō da kusarajava upan bōsatun prabhāvatīyan nisā  
nikṛṣṭa lesin hāsurunū niyāvata hudak pīrmihu ma gānun nisā  
nikṛṣṭa lesa āvidinō noveti, gānut pīrimin nisā nikṛṣṭa lesin  
hāsireti yanna haṅgavannāk men kaḷayen pān genavut tabamin siya  
atinma paraman pisaman ādiya keremin taman yaṭa kaḷa akusalayehi  
aniṣṭa vipākaya vi bat kamin siṭa hamu bat kannā sē anubhava  
karaṇṭa paṭan gatha.' (p. 634, SRV)

'This daughter of the treasurer, like the Bodhisatva born as Kusa, performed all the difficult duties of the household. And she thought, 'It is not men alone who perform difficult tasks because of women. Women, too, sometimes perform difficult tasks because of men.' As if to prove this concept, she fetched water in pots, and did all the household duties such as cooking. The fruits of her past sins were so grave that it was like a person who used to eat rice being made to eat hamu.'

Firstly, the comparison of the life of Kusa to that of Patacara makes the reader grasp her character as one tired of life. The story of Kusa is so very widely known to the Sinhala reader that this allusion simply helps to create the character. But the writer of DPK does not take such steps to create his characters; instead he just lays down bare descriptions about

them. He describes the character as follows:

'Itarā kuṭṭena udakam<sup>ā</sup>haritva sahatthā koṭṭanapacānādīni  
karonti attano pāpassa phalaṃ anubhoti....' (p. 335, DPK; PTS, II, p.261).

'She, by doing all the household work, such as cooking  
and pounding, showed the fruits of her past sins.'

In the Kisāgōtamāndāge vastuva (p. 641) in SRV, Dhammasena  
creates the character of Kisā in the following manner:

'Ekala sarīraya ati durvala heyin namin kisā gōtamī nam  
vuvat pinin durvala novana ita duppat kumārīkā kenek....' (p. 641, SRV).

'There was a certain poor woman called Kisā because she was  
weak in physique. Though she was lean in body she was not lean in  
her merits.'

The corresponding passage in DPK goes as follows:

'Athekā gotamī nāma kumārīkā kisasarīratāya kisāgotamīti  
paññāyamaṇa....' (p. 339, DPK; P.T.S., II, p. 272).

In the story called Kōka nam vāddahugē vastuva in SRV, the  
sinful hunter is called a 'mudaliyā'. This is observed in the  
following passage:

'Ballōḍa terun vahansē vāṭi giyayi sitā sivuru hassaṭa  
vāḍalā mudaliyā āṅga mas liyā kannāhu mudaliyāgē āṅga mas titta  
rasayak nāti bāvin āṭa sākilla tabālā....' (p. 674-675, SRV)

'The dogs, thinking that the monk had fallen from the tree,  
crept into the robe and ate the whole body of the mudaliya, because  
the flesh was not distasteful, and left only the skeleton.'

There is no equivalent to the term 'mudaliyā' in the

original work, DPK. And the event is treated much more summarily, as follows:

'Sunakhā thero patitōti saṁnāya/<sup>cīvarantaram</sup>pavisitvā attano sāmikaṁ  
luñcitvā khādantā atthimattāvasesaṁ karimsu.' (p. 358, DPK)

'The dogs, thinking that the monk had fallen from the tree, attacked their master and devoured him, leaving only the skeleton.'

In this context it is interesting to note that by introducing a character called 'mudaliyā', Dhammasena may be trying to identify a living character of his time. In which case the character is more true to life. Ariyapala<sup>1</sup> observes that SRV refers to a class of officers known as 'mudali' which is a Tamil word meaning 'first man'. According to Ariyapala, Dhammasena uses the term in translating the Pali term 'gamabhojaka'. Further, he says that it is clear that this officer named 'mudali' must have been in charge of a village for purposes of administration. He observes that Dhammasena, in translating the Pali 'saputtadārakam gāṁabhojakam tesam dāsam ... adāsi' says: 'ambudaruvenpiṭṭinma gammudaliyā unṭa dunha.'<sup>2</sup>

A story like Kumuduppālānīta duggata sēvaka vastuva (p. 438) of SRV is important to our study mainly for the psychological interpretation of the character of King Kōsala. The modernity of this story depends on the type of analysis the author gives

1 M. B. Ariyapala, Society in Mediaeval Ceylon, Colombo, 1956, pp. 118-119.

2 Ibid.

of the amorous restless pattern of behaviour of King Kosala.

The story goes that this king on one occasion sees a beautiful wife of a man in his kingdom and longing to possess her, makes inquiries. The king ultimately finds that the husband of the woman is very poor, so he orders the man to do certain duties which are quite impossible, yet the man does them out of some mysterious power. Then the king is surprised to see the duties done perfectly and, finding no way to force guilt upon the man, becomes restless. The restlessness of the king is described in the following manner:

'Rajjuruvō āviṭi kaḷa striya kerehi sitivillēn rā nidi  
nāṭiva kāma tṛṣṇāvat balavatva pān vannāma huṃ tānakin ara  
mū genvāgena maravā piyā striya ganimī sitūha...' (p. 441, SRV)

'The king who was unable to sleep that night, was consumed with great passion and thought about that woman. He thought to himself that with the daybreak he would fetch that man from the place where he was and have him slain and bring the woman to the palace.'

This restlessness of the mind of King Kosala is symbolically presented as a hell pot. The passage immediately following the restlessness of the king reads as follows:

'Ema rātriyehi desiya/<sup>satalis</sup>gavvak vitara usa āṭi lōkumbu  
narakayē upan nirā vāssō satara denek sāḷiyeka pāsena sālak  
men sisāri sisāri pāsennāhu sāḷa muvaviṭa paṭan tisdahasak  
havurudden pāsī sāḷa patlata bāsa nāvata tis dahasak havurudden

sāla muvaviṭa karaṁ pāmina pāna naṅgōya. Ohu satara dena sāla muvaviṭin hisa osavāpiyā ovunovun dāka eki eki gāthāvak kiyānu kāmāṭiva gāthā purā kiyāṇṭa kal nāti heyin gāthā satarē mula mula akuru pamaṇak kiyālā peralā pāsī basinṭa vanha... (p. 441, SRV)

'At that moment, four men born in the hell of the iron cauldron, sixty leagues in measure who, after boiling and bubbling like grains of rice in a red hot pot for thirty thousand years had reached the bottom, and, after thirty thousand more years had come again to the rim, lifted up their heads, looked at each other and tried to pronounce a stanza apiece, but unable to do so gave utterance each to a single syllable, turned over and flopped back again into the iron cauldron...' (B. L. Vol. 29, p. 103).

The iron cauldron or hell pot is known to the readers of ancient Sinhala literature as 'lōkumbū narakaya'. A man is born in this place due to serious offences like adultery or the murder of a mother or a father. When a symbol like this particular one is used for centuries the term gains special significance as a literary symbol. In other literatures, too, readers come across similar symbols being used to represent the restlessness of the mind. The opening scene of Shakespeare's Macbeth is one such example.

Burlingame's note on this passage is relevant. He states:

'... As the king lies sleepless on his bed, resolved to kill the poor man in order to gain possession of his wife, he hears four ominous sounds. The Brahmins tell him that the



sounds portend his death and prevail upon him to order the sacrifice of every kind of living creature. At this point the description of the sacrifice at Saṃyutta, i. 75 - 76, is introduced. The queen calms the king's fears and conducts him to the Buddha, who interprets the sounds. By way of interpretation of the sounds is introduced 1(a), the story of the four adulterers and of their torment in the hell pot. The story of the Four ominous sounds of the Hell Pot bifurcates in the Jātaka book, the result being the Story of the Present and the very similar Story of the Past which together make up Jātaka 314...<sup>1</sup>

The 'modernity' of this story lies in its unusual contents and their treatment. Firstly, the supernatural quality of the contents is uncommon and relatively unexplored by scholars. The restlessness of King Kōsala's mind and the four sounds that he hears are important as studies in psychology. Sounds heard from mystical worlds serve both as sources of literary subject matter, as indications that there are realities and experiences waking reason cannot account for, and as modes of consciousness which suggest images and techniques fiction can use. The same can be said of dreams. The sixteen wonderful dreams this king dreamt are even to this day well known to the Sinhala reader. There are independent versions of these wonderful dreams written in prose and

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1 Burlingame, Buddhist Legends, Vol. 29, p. 100; also see Lohakumbhi Jātaka (No. 314) and Maha supina Jātaka (No. 77); also see, A Manual of Buddhism, Hardy, 1852, pp. 303-306 (The Sixteen Dreams of the King of Kosol).

verse. One such example is 'Solos svapnaya' founded on Mahāsupina Jātaka.

The four mystical sounds said to have been heard by King Kosala from an external world are described in SRV as follows:

'Rajjuruvō Dū yana haṇḍeka, Sa yana haṇḍeka, Na yana haṇḍeka, So yana haṇḍeka, min vana vāḍa avāḍa salakavaḷi kivuya....' (p. 441, SRV)

'The King said that he had heard the four sounds, 'Du, Sa, Na, So,' and asked what they portend.'

Ultimately, when this was reported to the Buddha, the symbolism in the sounds was explained. The four letters stand for four stanzas left uncompleted by four sinners burning in the hell pot or Lokumbu narakaya. These four sinners desired to pronounce a single stanza, but all they could do was to utter a single syllable apiece. Then they flopped over and sank back again into the hell pot. These sinners have been sinking in the hell pot ever since King Kōsala heard these sounds, but not even yet have a thousand years elapsed. In SRV the stanzas which symbolise these four sounds are as follows:

The stanza for the sound Du is as follows:

'Dujjīvitāṇaṇṇajīvinha - ye sante na dadamhase  
vijjamānesu bhogesu - dīpaṇṇākaṇha attano.'\*

'We who gave not what we had and dissatisfied with our own wealth led the lives of sinners.'

The stanza for the sound Sa is as follows:

'Satthiṇṇavassasahassāni - paripunnāni sabbaso

niraye paccamānānaṃ - kadā anto bhavissati.\*

'In all we have completed a period of sixty thousand years in this burning hell pot. When will this terminate?'

The stanza for the sound Na is as follows:

'Natthi anto kuto anto - na anto patidissati

tadāhi pakataṃ pāpaṃ - mama tuyhañca mārisa.\*

'For those of us who have sinned there is no end.

Where is the end?'

The stanza for the sound So is as follows:

'Sohaṃ nūna ito gantvā - yoniṃ laddhāna mānusiṃ

vadaññū sīlasampanno - kāhāmi kusalaṃ bahun.\*

'When I leave here and am reborn as a human being, I shall make sure that I will be virtuous and shall acquire much merit.'

\* Burlingame<sup>1</sup> translates these four Pali stanzas as follows:

Du An evil life we led, we who gave not what we had. With all the wealth we had, we made no refuge for ourselves.

Sa Sixty thousand years in all have we completed; we are boiling in Hell. When will the end come?

Na There is no end. Whence comes an end?

No end appears; for then both you and I, Sir, committed sin.

So Be sure that when I go hence and am reborn as a human being I shall be bountiful, keep the moral precepts, and do much good.

Just after the explanation of the sounds the king heard in his dreamy state, thinking of another man's wife, he is made to

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<sup>1</sup> Burlingame, Buddhist Legends, Vol. 29, p. 106 - 107.

think of himself in this manner.

'Anē paradāra karmaya nam mahā sāvadyaya. Eka jātiyēka kala paradāra karma balayen buddhāntarayak mulullehi aviciyehi pāsī eyin cutava tava karmaya nogevanu heyin lōkumbu nirayē ipāda it sāta dahasak havurudu pāsī eyin midena kalak tava penunē nāta. Mama da esēvu adahasin rātriya mulullehi nidi nātiva me bhayajanaka śabdat asimi. E āsū sēma yahapata mevak paṭan paradāra karmayeka nohasiremi.' (p. 445, SRV).

'Grave indeed is this sin of adultery. Because of the sins of adultery in one birth, they were burnt in the narakaya for a period in between the lives of two Buddhas. And still failing to wipe off the remaining karma, were reborn in the hell pot and were boiled there for sixty thousand years. But still they have not perceived any means of escape. Such thoughts of the sins of adultery made me sleepless and hear fearful sounds. It is good that I had heard those sounds. From this point onwards I shall not do such acts of adultery.'

For as in the middle ages of England, both the religious and secular literature of the Kandyan period of Sinhala literature too, incorporated several dream allegories in verse. 'Mahamāya dēvinge svapnaya', 'Kosol rajjuruvangē svapnaya', 'Solos svapnaya', are titles introducing the dreams of Queen Mahamāya and King Kosala respectively. For the modern student of literature such examples supply a symbolic language which gives the reader a certain type of experience.

For some time before Freud and Jung, poets, story tellers and literary theorists had been interested in dreams and dream worlds, as man's coming to terms not only with a superhuman order but with himself. The dream mind of Kōsala can be regarded as a technique used by the writer to denote the self quest of the king himself. It is the mind's yearning for wish fulfilment and desire suppressed. Also this state of mind can be analysed as the confrontation between man and the repressed savagery and beastliness in his nature. With this analysis the modern reader acquainted with the analysis of mind through the sciences and discoveries of modern times will find in the story of King Kosala a new layer of meaning.

Dhanuggaha vastuva in SRV reveals the possibilities of exploring the study of a mind sandwiched between two forces, though we cannot say that the writer of SRV has totally succeeded in depicting the complex nature of the princess (in the story) who falls instantly in love with a hunter king, while still being the wife of a prince, and hands over the sword of her husband to the hunter king and makes him kill the husband.

Though the central experience of the story possesses elements of complexity, it is necessary to see to what extent the writer succeeds in depicting it in the treatment of his subject matter. In SRV the passage that describes the event goes as follows:

'...sorun panasa hī daṇḍu panasin vida helā piyā sora

deṭuṇvā vidinaṭa hidaṇḍu nimaṇ giya heyin gasā alvā bima helā  
 gena, soṇḍura kaḍupata devayi ki kalhi ē āsillehi duṭu soru kerehi snēha  
 upadavāgena ōhaṭa kaḍupata dī samanaṇ maravāpu niyāvat soruda mō  
 samanaṇ mārevvāsēma māt maravāpiyayi māgen mata prayōjana kindāyi  
 sitāla ... aturu māgadi gaṅgak dākalaṇ han pilīṭ palan ābharanaṭ  
 hāragena ā meterama siṭuvālā soru gaṅgin eteravū niyāvat ā tamā  
 hārapiyā yana niyāva dānala māt kāṇḍavāgena giya mānavāyikiṇ heyin kisit  
 purudu kamak nāṭi mā dākala bohō kalak puruduṇva hun samanaṇ marāvapiva ..'  
 (p. 1029-30, SRV)

'After slaying the fifty bandits with the fifty arrows and as he had no arrows left to kill the hunter king, he hurled him to the ground and requested his wife thus: 'Wife, give me the sword.' But the wife who fell in love with the hunter king whom she saw at that moment, handed over the sword to him instead of complying with her husband's request. The hunter king realized the vanity of life with a woman of this nature. On his way he saw a river and, having taken the ornaments and garments off her, deserted her on the bank of the river. The princess, realizing that the hunter king had crossed the river, leaving her in solitude, cried, 'Take me with you.' To this the hunter king replied, 'You who lived a long time with your husband aided me, a stranger, to kill him.'

In this story it has to be noted that the central experience is presented only as a sub-story, or flash-back story. The story-teller does try to analyse why the woman instantly falls

in love with the hunter king. This analysis is not required for his purpose of narration, but the reader of this story will see that the woman is sandwiched between two forces. Her natural inclination is to see the hunter king saved. Perhaps she desires him most due to the primitive beauty she sees in him. He has lost his band of bandits on the one hand and now he is struggling to save his own life. If the hunter king is killed with a sword, there is no valour in the act. However, she feels that a hunter king is a king in his little territory. The young archer, too, is complex in his behaviour. His main intention is to find his way home safely with his wife. In this story the important factor is the human situation of these three characters. Perhaps this is one of the reasons why the modern Sinhala play 'Manamē', based on this legend, is still popular in Ceylon.

King Kōsala's character can be compared with the character of either the woman or the hunter king in the Dhanuggaha vastuva. What we find in common is the inability to overcome the primitive, natural inclinations. While King Kōsala suppresses his inclinations, the woman in the story gives way as an outlet.

The complex beastly nature of man and the virtuous qualities of man are made to fight against each other in very many of the Buddhist legends. One of the best known examples is the Guttīla Jātaka. The complex beastly nature of man is depicted in several stories in SRV, but Cakkhupāla terunvahansēgē

vastuva (p. 32, SRV) and Kōka nam vāddahugē vastuva (p. 67, SRV) and their counterparts in DPK, are good examples that enable us to define this concept. In both stories we encounter at first the traditionally acclaimed good character of the physician, but the physicians in these two stories are different. In the first story the physician is known as a virtuous person. A certain woman who was blind comes to obtain treatment from this physician. In the course of his treatment this woman promises that she will be a slave to the physician when she recovers total vision. The physician who agrees to this, cures her within a short period of time, but when she regains her sight she appears before the physician and says that she has not gained her eyesight. The physician, perceiving the dishonesty of the woman, gives her a medicine that makes her blind again. The reader is made to see that the physician has a dual life. In his next birth he attains arhatship due to his virtues, but loses his eyesight as a retribution.

In the second story, a certain physician in his wanderings round the village finding no sick person to attend upon, decides to make someone sick. And seeing a serpent in a tree crevice, he persuades a child to touch it. He encourages the child to do so by telling him that there is a bird in the tree crevice, but the child, on touching the serpent, throws it on to the physician. The serpent bites the physician and sends him to death. Both these stories possess a moral tone but in actual treatment they are



complex human situations. Both have equally important layers of meaning. In these two stories the central experience itself is complex, in that the characters are neither wholly good nor wholly bad. Their good and bad qualities are intertwined and the reader knows that no man is devoid of the fusion of these two qualities. As in other collections of Hindu and Buddhist tales, the literary device most frequently employed is the account of the fruit of past deeds and rebirth. It is the ostensible purpose of the writer of DPK and its counterpart SRV to illustrate the truth of the religious maxim, 'whatsoever man soweth, that shall he also reapeth' ('yādisaṃ vapate bījaṃ tādisaṃ harate phalaṃ'). Every story in a very strict sense of the word is a moral story. Dhammasena remodels and invents from the original work DPK, with utmost freedom, stories of all sorts and kinds, ranging all the way from stories of heroic virtue and sanctity to stories of unspeakable villainy and unbelievable wickedness, moved apparently by one and only one consideration, namely that of telling the story in the best way he can think of. In most of the stories in DPK and SRV, the earth is always ready to yawn and swallow up a sinner and the 'niraya' or 'narakaya' or hell, is ever ready to burn a sinner with its everlasting flames. The troubles and woes of a sinner are frequently more amusing and picturesque than the actual evil deeds that brought them upon him. A sinner is certain to be punished sooner or later. If retribution does not overtake him in one state of existence, it

surely will in a later state. The worse a man behaves in one state of existence, the better the chosen chance to tell a good story about him in a later state. It will thus be apparent that the requirement that each story shall be a moral story, far from hampering or restricting the story-teller, opens up to him a field of immense possibilities. Sometimes even the temporary discomfiture of a sinner or the conversion of a sinner from his evil ways is a more effective device in the hands of the story-teller than his punishment.

For the modern reader of DPK or its remodelled counter<sup>part</sup>/SRV, an understanding of the Buddhist doctrine of the fruit of past deeds is essential. Thereby he will find that the stories acquire an extra dimension. Also an appreciation of the importance of it as a psychic motif and literary device helps him to find that these stories are not mere religious discourses. Good deeds, works of merits, a life of righteousness conforming to the ethical teachings of the Buddha, lead to happiness and prosperity in this life and at the end of that life to a better state of existence or a supreme state in heaven. Through characters, events, experiences, and other elements of story telling, this message is conveyed. And it is the fervent hope of every writer to make his reader attain a supreme state. Especially the oriental writers believed that by literary appreciation and creation, the 'sahridayas' could achieve the four aims of Artha, Dharma, Kama and Moksha.

The psychic motif of the fruits of past deeds is made

clear by glancing over some of the stories of SRV.

Ghōṣaka siṭāṇaṅgē kathāva (p. 203, SRV) well illustrates the seven marvellous escapes from death of a child called Ghōṣaka. His miraculous escapes from death were mainly due to his past sins and virtues.

In Mugalan maha terunvahansēgē vastuva (p. 100, SRV), Elder Moggallāna is said to have tortured his parents in one of his births and as a result of this sinful act, he too was physically tortured by a pack of robbers, despite his attainment of Arhatship. In this story it is said that even though one attains the supreme state of sanctity, it is quite impossible to escape from past sins. This sense is stated in the following passage:

'... maha terun vahansē soruṇṭa vāḷahenṭa pilivan vuvat tamānvahansē kala akusalakarmayata vāḷahenṭa tamānvahansē tabā budunṭat bāri bāvin edavas nogosin vāḍahunsēka. Sorut gasā. alvāgena siyal sirurehi āṭa talā payiyaka purālū sāl men bīnda sunṇukoṭa piyā maḷayisitā ek kālāyakata damāpiyā giyaha...' (p. 701, SRV)

'Though the Elder can escape from the robbers, he cannot escape from the fruits of past deeds. Not only this Elder, but even the Buddha cannot escape from the fruits of past deeds. Therefore the Elder stayed there. The robbers caught hold of the Elder and pounded his whole body into a sack of rice and, thinking that he was dead, threw it away in the forest and went away...'

The fruits of past deeds manifested in passing from human existence to an animal existence and back to a human existence were discussed in an early chapter, in the story entitled *Kāli yakinnagē vastuva*. The fruits of the past do not appear only in human existence. The *Jātaka* tales illustrate this point more clearly than this particular work. Bodhisatva is born previously in different forms of lives. He was once said to have been born as a monkey, again as a stag and again as a hare. In each of these existences the Bodhisatva is said to have practised certain virtues. These virtues are called *Paramitas*.

*Saṭṭikūṭa<sup>h</sup> preta vastuva* (p. 484, SRV) illustrates the misused talents of an artist who possessed a special skill in carving pictures of animals on the leaves of trees by throwing stones and because of his misdeeds was reborn in hell as a ghost or preta. This story illustrates the fact that when a man misuses his talents he degenerates not only in this birth but also in future births. The man who possessed the rare talent in the story throws the stones at the head of a Pacceka Buddha and brings enormous pain to him. This results in his birth as a sinner burning in hell. Whenever he comes up to the rim of the hell pot, a hammer comes down and knocks him to the bottom of the pot. In this manner the results of past acts are shown to be severe, for there is no easy escape for the sinner.

The stories describe the results of sins in varied symbolic

forms. The killing of animals, no less than the murder of human beings, brings down upon the guilty person's head direct retribution. The few stories about the killers of animals describe the sense of agony in the retribution. Cunda nam hūruvāddāge vastuva (p. 167, SRV), Kukkuṭa mittayangē vastuva (p. 667, SRV), Kōka nam vāddahugē vastuva (p. 673, SRV), Gerimarākana ekakugē putakugē vastuva (p. 898, SRV), are some of the stories that describe this.

The pig killer Cunda in the first story goes stark mad and for seven days crawls about in his house, squealing and grunting like a pig. Dying, he is born in hell. The hunter Kukkuṭa in the second story tries to kill the Buddha, thinking that he releases all the animals caught in his trap. When he draws his bow and arrows to kill the Buddha, he is petrified and falls dead. The hunter named Kōka, similarly, tries to kill an Arhant monk, thinking that he is an ill omen, but in his attempt to kill this monk he is bitten to death by his own dogs. In the next story a killer of cows cuts off the tongue of a live ox, has it cooked and sits down to eat. The moment he places a piece of ox tongue in his own mouth, his own tongue is cleft in twain and falls out of his mouth. Going stark mad like the hunter Cunda, he crawls about on his hands and knees, bellowing like an ox. Dying in agony, he is born in hell.

Secondly, there is a certain degree of modernity in the deviation of Dhammasena from the original Pali work. These creations

of Dhammasena enable the reader to see a new dimension in the narrative and display enough skill to bring the narrative close to some of the classics of world literature.

A comparison of the situation where Buddha addresses Visakhā and her disciples in Viśākhādi upāsikāvaruṅgē pehevas vicāla vastuva (p. 694, SRV) in SRV and its counterpart in DPK, helps us to see how far Dhammasena clarifies the story while avoiding the style of the commentator. Following is the passage in DPK:

'Yathā daṇḍena gopalo gāvo pāceti gocaraṃ, evaṃ jarā ca maccū ca āyū pācenti paṇinanti, tathā pācetīti cheko gopalo kedarantarantaraṃ pavisantiyo gāvo daṇḍena vāretvā teneva pothento sulabhatinodakam gocaraṃ neti. Āyū pācentīti jīvitindriyaṃ chindanti khepenti; gopālakō viya hi jarā ca maccū ca goṇe viya jīvitindriyaṃ gocarabhūmiṃ viya maraṇaṃ tattha jāti tāva sattānaṃ jīvitindriyaṃ jarāsantikaṃ peseti, jarā vyādhino santikaṃ vyadhimaraṇassa santikaṃ tameva maraṇaṃ kuṭharicchedaṃ chinditvā gacchatīti idhamettha opammasampañipādanaṃ...' (p. 374, DPK).

This prose style of the commentator in DPK is changed with new additions by Dhammasena, which enables the reader to find in it more poetic beauty. The passage in SRV is as follows:

'Visākhāveni, mē satuṅgē jāti ādiḥu keviṭi daṇḍu gat eṇḍeran vānaha. Jāti tomō jarāva karā pamunuvalāyi. Jarāva vyādhiya karā pamunuvalāyi. Vyādhiya maraṇaya karā pamunuvalāyi. Porovin kapannāse hāma ekva gena sīṇḍiti. Etakudu vuvat mōha balayen temē patana lesaya nivan patana kenek nātāyi vadarālā Visākhāveni, yamsē geri

rākimehi daksuav̄ eṇḍerek ivatva yana sarak danḍen gasā ivata  
 gaman valakālā ema danḍen gasā tana pān āti tānakata namālāda,  
 emen jātiya hā jarāva hā eṇḍeraku men va ē geri samūhayak vāni  
 jīvitendriya goduru bimak vāni maraṇata pamunuvayi. In jāti tomō  
 rū arū dividu jarāva karā pamunuvālayi. Jarā tomō vyādhiya karā  
 pamunuvālayi. Vyādhiya ālin hoyin gaṅgata pāmīniyā muhudaṭa  
 pamunuvannā sē maraṇata laṅkoṭa layi. Maraṇa temē vaḍabā mukhayata  
 sām̄ba vūvāk men siyalu lesin nāti kereyi. Mē bhava sampat  
 pātuvanta vana deya ya. Nivan patā vī nam yahapatāyi vadāla sēka...'  
 (p. 695 - 696, SRV).

'Thus Buddha said, 'Oh, Visākhā, the birth of these beings  
 is like unto shepherds carrying goads. Birth leads to decay.  
 Decay leads to malady, and then malady leads to death. All these  
 when combined destroy (the body) as if it were chopped by an axe.  
 Even so, nobody yearns for the state of Nibbāna deliberately to  
 escape from this plight.' Further he said: 'Oh Visākhā, just as  
 an efficient shepherd who drives and controls his cattle by his  
 goad towards a place with grass and water, birth and decay lead  
 life like cattle towards death, the pasture. Of these, birth  
 directs lives (with and without form) to decay. Decay begets  
 malady. The malady in turn like the particles floating through  
 the brooks to rivulets, then to the river and again to the sea,  
 brings life near death. Death destroys life entirely, just as  
 if plunging it into volcanic fire. This is the result of having  
 wished for worldly pleasures. Therefore may you wish for the

state of Nibbāna.'

To the reader of these two passages in DPK and SRV respectively, it is quite obvious that Dhammasena does not use the language of the commentator as used in the DPK. Instead, Dhammasena provides a clearer communication by using images. The two main images used are 'vyādhīya ālin hoyin gaṅgaṭa pāṇiṇiyā muhutaṭa paṇuvannāse' and 'maraṇa temē vāḍabā mukhayata sambhāvūvāk men'. This use of images enriches the narrative and makes the reader understand it better. For the modern reader the most interesting factor in this kind of passage is that Dhammasena makes him realise more than what he could find in the atthakatha. Viśākhā yeheliyangē vata in SRV depicts yet another interesting situation by way of an original deviation of Dhammasena. The reader is made to understand that the lay disciples of Visakha were indulging in intoxicants excessively. When this was reported to Viśākhā, she investigates the matter. She calls her disciples and asks why they behaved in that manner. The reader finds this a moving experience, but the situation is depicted in SRV and DPK in two different ways. Firstly, let us see the passage in DPK:

'...Viśākhāpi asuttaṃ imāhi kataṃ idāni maṃ samaṇassa gotamassa sāvikaṃ viśākhā suraṃ pivitvā vicaratīti tithiyāpi garahissanti' ti cintetvā tā itthiyo āha, amma, asuttaṃ vo kataṃ mamapi ayaso uppādito sāmikāpi vo kujhissanti idāni kiṃ karissathāti, gilānālayaṃ dassayissāma ayyeti, tenahi paññāyissatha sakena kammenati, tā gehaṇ



gantvā gilānālayam karim̐su, atha tāsam sāmikā itthannāmā ca  
 itthannāmā ca kahanti pucchitvā gilānāti sutvā addhā etāhi  
 avasesasurā pītā bhavissatīti sallakkhetvā tā pothetvā  
 anayavyasanam papesum....' (p. 394, DPK, Visākhaya saḥāyikanam  
 vatthu).

The passage in SRV reads as follows:

'...Visakhāvō pasuva dānalā, 'mun' hāma kalā dā napura.  
 Mahāna goyūmhugē śrāvīkāvaru rā bī āviditīyi tithayō maṭat  
 ekkotālā beṇeti sitā un hāma baṇavālā, topa hāma kalā dā napura.  
 Ekvū pamanakin maṭat ayasa ipādavūva. Topa hāmagē svāmihut kipeti.  
 Dān kumak karavudāyi kivuy a. Ledak gasā ganum hayi kivu ya.  
 Mā topa rā bonta kiyet nāta. Ledā gasanta kiyannēt nāta. Vi  
 vapula kenek vi dakiti hamu vapula kenek hamu dakiti. Topa kalā  
 deyin topama penena mut kuṇu kuḍamassan hī taṇin vasannā sē ma musu  
 nokaravayi kivu ya. Ū gevalata gosin boru ledak gāsū ya. Ungē  
 svāmihut avut koyidāyi vicāra ledā vū yayi asā ledā vanta kāraṇa kimda,  
 ledak vatat bāṅgun mut hāma dena ma eka pāhāra ledā vetda, pavin duru  
 karanta koṭat itiri va tubā rā pū niyāyayi sitālā marā talā bohō  
 gahata kalaha...' (p. 729, SRV, Visakhāvan yeheliyangē vastuva).

'Visākhā, having come to know about this, thought to herself  
 afterwards thus: 'The tirthakas will think that these women  
 disciples of Gotama have misbehaved. They wander about indulging  
 in intoxicants. They will blame me too.' Then she summoned the  
 women disciples and said: 'What you have done is wrong. After  
 joining me you have discredited me. You have also made your

husbands grow angry. What will you do now?' 'We will pretend to be sick,' they said. Then Visakha said, 'I did not ask you to take intoxicants, nor did I ask you to pretend to be sick. Those who sow paddy will reap paddy and those who sow hamu will reap hamu. You may be blamed for what you have done. Like covering polluted fish with hi grass, do not use me as a shield to cover you from blame.' But they went to their houses and pretended to be sick. Their husbands came and inquired about them and hearing that they were sick, asked them for the reason. Then they thought: 'Is it possible for all of them to be sick at the same time?' Instead of avoiding the sins as they were expected to do, they have indulged in the liquor that remained. Having thought thus, they flogged their wives severely.'

With the use of images such as 'vivapula kenek vi dakiti' and 'kunu kudamassan hī taṇiṇ vasannāsē' the reader is made to understand the suppressed feelings of Visākhā more than in the earlier passage.

In another instance in explaining one sentence in the original work, Dhammasena introduces a series of images in the following way. The sentence in the DPK is, 'sabba sattānaṃ jīvitāṃ maraṇapariyosanamevāti vuttaṃ hoti'. The interpretation of Dhammasena is, 'eheyin nuvaṇāttavun visin yamsē vāssek vāsa dhūli pāṭi kerēda emen jātiḥ aya nisā kusal namāti vāssen keles dhūli pāṭikōṭa, tavada yamsē vāsi gim nivāda emen maitrī namāti vāssen krōdha namāti gim nivā tavada yamsē vāssek peravaru vapurannāvū

hālvi ādivūt pasvaru vapurannāvū undu mun ādivūt bijuvata aś  
 pavā da emen sādā namāti bijuvatin kusal pāla āspavā, tavada  
 yamsē vāsi vaturu temēt irutuyen ipāda irutuyen ma upan tanaliya  
 ādiya rakida emen tamā nisā ātivū guṇa dharmayen tamā rākī, tavada  
 yamsē vāssek vasnākala gaṇ vāv pokuṇu kaṇḍurāli ādiya purāda emen  
 daham namāti vāsi vasvā kusal namāti pānin satvayangē adahas  
 namāti vāv pokuṇu ādiya puravamin lada atbāv saphala kaṭayutu...'  
 (p. 737, Uttarā/<sup>nam</sup>sthavirindāge vastuva).

'Therefore the wise should acquire merit to make the best use of human existence. Just like rain washing away the dust, the wise should clean their sins through the rain of good deeds. Rain brings an end to the drought; the wise too should permit compassionate feelings to bring about an end to the drought of hatred. The wise should allow the plants of merit to sprout out from seeds of faith just like the rain germinating the alvi sown in the morning and the undu mun sown in the evening. Just as seasonable rains safe-guarding the plants they bring forth, the wise should protect their virtues. Just as rain floods the rivers and streams, the wise should allow the doctrine to flood the thought stream of the laymen.'

In reading through the passage the reader sees that Dhammasena draws a whole series of images from pastoral life and mixes them with the orthodox teachings. Thus Dhammasena exhibits knowledge of pastoral life as well as of the teachings of Buddha. Here Dhammasena's ability is to blend his originality

to narrate a story with the teachings of Buddha and the inspiration of the original work.

He helps the reader to recollect at times a favourite Jataka story by linking it up with the story he is telling. This ability of Dhammasena can only be judged in comparison with the original Pali work. In this manner, too, the reader finds a modernity in Dhammasena which is absent in the DPK. In the story entitled Koka nam vaddahuge vastuva in SRV, the manner in which the dogs devour their master is described in the following way:

'...ballō terunvahansē dāka padamānavaka jātakayehi nāndaṇiyan davanṭa sitā tamanṃa dā giya yēḷiṇiyan men niraparādha terunvahansēta aparādhakoṭa mudaliyāma naṭa niyāva dāna valāta palāgiyaha.' (p. 675, SRV)

'Having seen the monk and seeing the self-destruction of the mudaliya, like the daughters-in-law in Padamanavaka Jataka who tried to burn their mother-in-law and eventually burned themselves, the dogs ran off to the forest.'

But the passage in DPK is as follows:

'...sunakhā theramdisvā sāmikova amhehi khāditoti araṇṇaṃ pavisiṃsu.' (p. 358, DPK)

On some occasions the meaning interpreted by Dhammasena provides a slight addition to the original work. One such example can be quoted from Cakkhupāla terunvahansēge vastuva of SRV:

'...mesē nam tabā vādiviya pāmini daruvanta sudusu tānin  
sarana genvā pāvādi venkalaha.' (p. 33, SRV)

'The children who grew up were named in this manner and  
given in marriage suitably and separated from the family.'

But the equivalent passage in DPK reads as follows:

'...te vayappatte gharabandhanena bandhimsu.' (p. 2, DPK)

(When they grew up they were given in marriage.)

To this day in Ceylon it is the custom of the parents to  
find suitable partners for their children when they grow up.  
Ariyapala refers to 'the custom of getting the children suitably  
married and letting them set up their own households, that has  
persisted up to the present day.'<sup>1</sup>

In this manner Dhammasena does not merely deviate from the  
DPK, but with a certain reason which connects up the life around  
him and the life in the narrative.

There is an occasion when he shows his knowledge of the  
arts and crafts of his times, for in Mahadhana siṭu puthugē  
vastuva of SRV we come across the following passage:

'...mū dū keliyata suruvūya. Mū natanta suruvūya. Mū gi  
kiyanta suruvūya. Mū maddala gasanta suruvūya.' (p. 752, SRV)

'This person is trained in gambling. This person is trained  
in dancing. This person is trained in singing. This person is  
trained in drumming the maddala.'

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1 M. B. Ariyapala, Society in Mediaeval Ceylon, Colombo,  
1956, p. 298.

The word 'maddala' does not occur in the passage in DPK.

This passage is as follows:

'...ayaṃ jano jūte cheko ayaṃ nacce ayaṃ gite ayaṃ vādite...'

(p. 408, DPK).

'This man is gambling, this person is dancing and this person is singing and this person is playing a musical instrument.'

Thus the word 'maddala' is newly added by Dhammasena to illuminate the narrative. This musical instrument called 'maddala' is mentioned in Thupavamsa.<sup>1</sup> Saracchandra makes the following observation with regard to this instrument:

'The Mahāvamsa mentions instruments like the mudanga, the kahala, maddala and vīṇā which are still in common use in various parts of India.'<sup>2</sup>

And Saracchandra further observes that 'the drums are of the variety known as the maddala and called demala bere or Tamil drum by the Nadagam players.'<sup>3</sup>

For lovers of music, Dhammasena supplies a series of references in the stories. The first reference to music is made in Cakkhupāla terunvahansēgē vastuva (p. 47) as follows:

'...e gamin avut vala dara biṇḍinā gāṇiyaka keles marahu kiyālū mehevarak haṇḍagā kiyannāsē kiyana giyak asā, ektarā kamaṭahanaka

1 M. B. Ariyapala, Society in Mediaeval Ceylon, Colombo, 1956, p. 261.

2 E. R. Sarachchandra, The Folk Drama of Ceylon, Colombo, 1966, p. 15.

3 Ibid, p. 104.

yedī budasasnehi mul bāṇḍī gaṇṭa novū heyin hā stringē śabdayaṭa  
vaḍā puruṣayan polobā gannā anik śabdayak nāti bāvin samprāpta virati  
vaśayen gālavī gata nohī ē gītikā nādayehi ālum koṭa li kelavara  
atin hārālā...' (p. 47, SRV).

'There was a certain woman who had come into the forest  
to collect firewood. She was like a servant of the lustful Mara.  
And there was a person who had also come to meditate in the same  
forest, who, unable to concentrate, left behind the walking stick,  
listening to this musical sound of the woman.'

In Yamāmaha pelahara vata of SRV there is a reference to a  
stringed musical instrument called beluva, a kind of vīṇā. The  
passage reads as follows:

'pañcasika nam deviput beluva nam vū vīṇava gamin dakunat pasin  
budunṭa pūjā karamin basnēya...' (p. 826, SRV).

'The deity called Pañcasika walked on the right side of  
Buddha playing the beluva vīṇā.'

Also the Ērakapatta nārajjuruvangē vastuva refers to a  
certain Nāga who roamed around the city keeping a singing maiden  
on his hood. The passage in reference is as follows:

'Peṇa gaba siṭi duvaṇiyan lavā giyak kiyavā naṭavati.  
Melesa prasiddha koṭalā yam kenek mē giyaṭa peralā giyak kivu  
nam unṭa mun sarana demi kiyāt kiyati.' (p. 829, SRV).

'He makes the maid on his hood dance and sing. And he says  
that if a person sings a song in reply, the maid would be given  
in marriage to him.'

In Vāsuladattavangē kathāva (p. 224) of SRV there is a reference to a certain musical performance by which elephants can be driven off. The passage reads as follows:

'E rajjuruvō hasti kanta namvū śilpayak daniti. Mantra  
piruvā vinā gāyanākoṭa nokamati 'āt kenakun luhubāṇḍavā piyati.  
Kamati 'āt kenakun alvāganiti.' (p. 224)

'This king is aware of a certain art called hastikanta. He chants a certain mantra and plays the lute and drives off the unwanted elephants and catches the wanted elephants.'

In Paṇḍita sāmānera vastuva of SRV there is a reference to a poor woman singing a song in the forest. The passage reads as follows:

'Taman dukpat taramē ugat giyakut kiya kiya palā soyā 'aviditi.'  
(p. 529, SRV)

'Though she was poor, she sang a song and collected leaves in the forest.'

In creating situations in the narrative, Dhammasena occasionally refers to some of the myths about 'the end of the world', kalpa vināśaya. Such a reference is made in Abhayarāja kumarayangē vastuva (p. 780, SRV) as follows:

'...kumārāyeni, topa mema tānāttiya mala kala haṇḍā 'āsin vagula  
kandulu vivatṭa sāgarāyehi hevat kalpa vināśa kālayehi pāta  
ajātakāśāyehi paṭan uḍin nonaṭa bambalova dakvā kela lakṣayak  
sakvalaval 'ātulata pavati mūda pānāṭat vadā bohōvayi vadarā...'



'Oh prince, the tears that you shed on the death of this woman are more than the ocean waters that spread across at the destruction of the world, starting from the worldly plane to the plane of the highest heaven or bāmbalova.'

The passage in DPK reads as follows:

'Kumāra, imissā itthiyā evameva matakāle rodantena pavittitānaṃ assūnaṃ anamatagge saṃsāre paṃānaṃ natthīti vatvā.'  
(p. 428, DPK)

These references show that Dhammasena narrates to an academic as well as a general audience. This is one of the reasons which have made the SRV live for such a long time. These mythical references act as more than an allusion. They evoke in the mind of the reader various associations with such subjects as astronomy, astrology and religious beliefs.

The word 'pokkhara vassam' occurs in many a Pali book, but one rarely comes across an interpretation of the word. But in one of the sentences which contains the word the equivalent passage gives an elaborate description. Firstly, let us see the Pali sentence. 'Tasmiṃ nātisaṃāgame pokkharavassam vassi...'  
(p. 426). Dhammasena in SRV interprets the sentence as follows:

'...eklakṣa sāta dahasak nāyan rāsvū tanhi pokuru vassek vata. Pokuru vāsi nam temenu kāmāttavun temena heyin hā temenu nokāmāttavun āṅga poda novāki nelum patvala vaṭa vāsi sē notemena heyin hō ya, nohot nelum patak sā vāsi valāvak ātivalā kramakramayen mahat va vasnā vāsiya...'  
(p. 777, SRV).

'In the place where one lakh and sixty thousand relatives were gathered, there rained a cluster of rains. Pokuru vāsi or 'cluster of rains' means the rain which makes people who desire to be wet in rain get wet, while others who do not so desire escape, like the water on lotus leaves, or the rain which starts in drops and develops into heavy showers.'

Again the same story, i.e. Sudovun maharajjuruvaṅge vastuva (p. 777, SRV), the counterpart in DPK refers to Buddha relating the story of the past in Vessantara Jātaka merely by saying, 'yevāti vatvā vessantarajātakan kathesi...' (p. 426, DPK). But Dhammasena quotes the incident in the Jātaka story as follows:

'Yaṭagiya dāvasa sanda maha rajjuruvaṇ hā phusati bisovun hā vessantara rajjuruvaṇ hā madri bisovun hā jāliya kumārayaṇ hā kṛṣṇajināvaṇ hā himavata vakgaḷ kusāṭa ektāṇ vū kalhi du pokuru vāsi vaṭayi vadārā vessantara jātakaya vadāla sēka...' (p. 778, SRV).

'Once upon a time when King Sanda, Queen Phusati, King Vessantara, Queen Madri, Prince Jāliya and Princess Krushnajinā gathered at the place called Vakgaḷ in Himalayas, there rained a cluster of rains. And saying this he related the Vessantara Jātaka...'

In Timsabhikkhūnaṃ vatthu in DPK, the well restrained mind of the wise man is compared to the flight of swans in the distant sky. The passage reads as follows:

'Ime haṃsā ādiccapathe ākāseṇa gacchanti yesaṃ pana iddhipādā subhāvitā tepi ākāse yanti iddhiyā dhīrāpi paṇḍitā sayāhiṇiṃ maram jetvā imamahā vaṭṭalokaṃ niyanti nissaranti nibbānaṃ papunantīti attho...' (p. 433)

Dhammasena, while retaining the images of the DPK, extends it as follows:

'Eheyin nuvaṇṇattavun visin sit namāti kumburuvala kusal  
namāti bijuvata vapuranta sādā namāti pān mēyā gannā niyāyen  
nuvāna namāti āla ātiva, tavada yamsē kumburek pān novāsira (raṇḍā)  
tibenu nisā miyara ātiva tibēda emen sādā namāti pān raṇḍā tibenta  
sil namāti miyara ātiva kusal namāti goyam koṭagena sagamok sāpat  
namāti sasyaphala sādhiya yutu...' (p. 789, SRV).

'Therefore wise men should sow the seeds of merit in the  
mind that is like paddy fields and fetch virtues as water through  
the channels of wisdom. Further, like the boundaries of the  
fields helping to protect the field, without making the water  
overflow, wise men should also make the virtues (sil) to bind  
the faith (sādā) in order to reap merits (kusal) like paddy.  
And reap the harvest of supreme bliss (sagamok sāpa).'

Thus these deviations of situations by Dhammasena can be  
judged as a feature that enriches the narrative, making it  
differ from the original Pali work and adding modernity. Further  
Dhammasena attempts to give as far as possible a new dimension  
of meaning to the modern reader.

Thirdly, similes of Dhammasena also depict his ability to  
enrich the narrative by making it differ from DPK. Thereby the  
narrative gains a modernity. He depicts his knowledge of the  
world by drawing similes from the following spheres:

- (1) Agriculture and botanical studies;

- (2) Animal behaviour;
- (3) Astronomy and astrology;
- (4) Archery;
- (5) Myths and legends;
- (6) Classical texts and references to language and literature;
- (7) Science and medicine;
- (8) Wit and humour;
- (9) Customs and rituals, and
- (10) Ordinary day to day life.

Agricultural and botanical studies:

Palagannā gas tamā pala gannā avadiyē<sup>h</sup> mut atureka pala  
nogannāse (32) - Like the fruitful trees bearing fruits only in  
season and not in between the seasons.

Ādi nopaladā gasak piṭa piṭa helā palanganta<sup>h</sup> vannāse (33) -  
Like a tree that used not to bear fruits in the past, bearing  
fruits continuously.

Vatkara<sup>na</sup> pān nāṭiva paladā pamāva siṭi gasak pān ladin  
sāropva udavuva palangannāse (p. 33) - Like a tree that had been  
slow to bear fruit without water starting to bear fruits with the  
aid of water.

Goyam karana avadiyē<sup>h</sup> nokoṭa hiṇḍa piyā vī avadiyē<sup>h</sup>  
nolābba hāki viyaṭa haṇḍamāse (p. 59) - Like idling during the  
sowing period and crying during the harvesting period because he  
cannot get the harvest.

Pisa napuruvū batak sālinma tibi nogos pisaganta<sup>h</sup> bārivannāse

(p. 89) - Like spoilt rice that has ceased to remain in the form of grains, so that it cannot be cooked.

Vi bat kamin hinda hamu bat kannāsē (p. 1089) - Like eating hamu (a kind of inferior grain) when used to eating rice.

The word hamu comes in several instances in SRV. Earlier we observed the use of the word in Viśākhāvan yeheliyangē vastuva (p. 729) where the word is used as 'vī vapula kenek vī dakiti hamu vapula kenek hamu dakiti.' Seneviratne<sup>1</sup> notes that the word occurs in the proverb, 'amu kālā kenek amu geniyat, vī kālā kenek vī geniyat.' (Those who grow amu will reap amu and those who grow paddy will reap paddy.) In the same context, Seneviratne notes that 'amu' or 'hamu' is a kind of inferior paddy. It is the name of a plant, Paspalum scrobiculatum in Latin, Kodrava in Sanskrit and Varagu in Tamil. This inferior kind of paddy has six species in Ceylon.

Dimbulen mal nolābbahakkāsē (p. 136) - Like the inability to obtain flowers from the dimbul tree.

Seneviratne<sup>2</sup> notes that there is a proverb with the same meaning. That proverb is as follows: 'Dimbul mal labamāyisitā diya āddā vageyi' (Like watering a dimbul tree in order to get flowers.) Dimbul is a species of the fig tree which never flowers.

Saru ketaka nāgi goyam asupāvāta vannaśē (p. 657) - Like

1 John M. Seneviratne, Dictionary of Proverbs of the Sinhalese, Colombo, 1936, p. 2.

2 Ibid, p. 37.

the grains of paddy growing to yield harvest in a fertile soil.

Bat bijuvata ātivama goyam nokalā sē (p. 1040) - Like refraining from sowing when in possession of paddy.

Gas valāṇḍana liya gasin kisivakut notōrā gasa kadāgena hena mut velannā sē (p. 1016) - Like a creeper that clasps a tree entirely and makes it fall down.

Vasa liyayak nasannavun mulut norāṇḍavā udurā damannā sē (p. 1016) - Like people eradicating a poisonous creeper without leaving even its roots.

Viṣa phala haṭagannā gasa mulinma kapā davā nāṭikarannā sē (p. 652) - Like cutting down and destroying a tree that bears poisonous fruits.

Huna gasin tala gasin ātivū huna vi hā tala āṭa ema huna gas tala gas nasannā sē (p. 772) - Like seeds from the huna tree (bamboo?) and tala tree destroying the trees respectively.

Kinihiri mal samūhayak<sup>men</sup>/babalamin (p. 881) - Illuminating like a bunch of kinihiri flowers.

Yamsē edavas pipunat idda mal bāṇḍuvada mal ādiya savasata hō udāsanata parava yēda (p. 1059) - Like the 'idda' and 'bāṇḍuvada' flowers which bloom but fade the same evening or morning.

Nikāḷal gasakata narāvak ātivannā sē (p. 170 - 171) - Like a parasitic growth on a well grown tree.

Godā goyamata maḍa<sup>(kō)</sup>/maḍa goyamata godā taram novannā sē (p. 1041) - As land cultivation is unsuited to watery fields and

field cultivation unsuited to land.

Liya nāti kalāṭa liya mal nāttā sē (p. 863) - Just as there will be no flowers on a creeper when there is no creeper.

Daluve patan kramakramayen mūkurā viliksa bima hunu paraṇḍal patak men (p. 900) - Like a bud grown into a leaf and withered off on to the ground.

Amunu bāṇḍalū kalāṭa ālavala pān sindennā sē (p. 982) - Like the water in the streams drying up when dams are erected.

#### Animal Behaviour:

Sinhayakūṭa laṇvū ātakhu men da, gurulakūṭa laṇvu nayaku men da, pīmburakūṭa laṇvū hivalaku men da, nayakūṭa laṇvū maṇḍuvaku men da, diviyakūṭa laṇvū muvaku men da, baḷalakūṭa laṇvū miyaku men da, mādiriyakūṭa asuvū pakṣiyaku men da, dālakāṭa asuvū kuḍamassaku men da...' (p. 92) - Like an elephant close to a lion, and a snake to a gurula bird, and a fox to a python, and a frog to a snake, and a stag to a deer, and a rat to a cat, like a bird caged and like a little fish caught in a net...'

Gurulun dāka nayingē ānubhāva nātivūvā<sup>sē</sup> (p. 93) - As the power of a snake disappears when it sees a gurula bird.

Kukulo ās ātat rā dasas āsa balum nāttō da (p. 124) - Like the fowl who possess eyes but fail to see at night.

Yamsē diviyā goduru alvāgat kalāṭa vaṇālayen hunu goduru nokāda (p. 163) - Like the leopard who does not eat the prey fallen to the left side.

Yamsē idubek goda āvidi namut tamāṭa pihitava tibena  
 hebvala ādiya noharida...yamsē ema idubā diyehi ipilennē hisa  
 matukotālā kisikenekun dāka gāmburu diyehi gāliyēda...ema idubā  
 diyen goda nāgi kabala hini ganvāda...yamsē ē idubā polova  
 kānāgena gosin ē upadrava bhayin vijana sthānayaka vesēda...  
 yamsē ē idubā āvidinē kisi kenekun dāka ho aragalak asā hō kakul  
 satarat hisat kabala yaṭa sangavāda... (p. 178-179) - As a tortoise  
 though it can walk on the ground, does not leave its habitual  
 pond, and the same tortoise keeps its head on water, but dives into  
 deep water when it sees someone...and like the same tortoise coming  
 out of the water and drying its shell in the sunshine...and like  
 the same tortoise creeping into the ground and living hidden...  
 and like the same tortoise walking about and putting its four  
 legs and head into its shell on hearing a sound.

Kāralun mahōtsāhayen vidagat gas siduruvalin giravun  
 prayōjana vīndinā sē (p. 723) - Like parrots taking advantage of  
 the tree holes made by kāralās (a kind of bird) with great effort.

Balalun āsa piyā gena dī kannā sē (p. 70) - Like cats eating  
 curd with their eyes closed. There is also a popular Sinhala  
 proverb as follows: 'Balallut dīkirāṭa sākkki'. (Even cats will  
 testify in favour of curd.)<sup>1</sup>

Nuvana nāttavunṭa sambhavū sampat kakuluvunṭa sambhavū

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1 John M. Seneviratne, Dictionary of Proverbs of the  
 Sinhalese, Colombo, 1936, p. 30.



daruvan men nasayi (p. 1040) - The wealth possessed by the ignorant is like the offspring born to crabs.

Nayin nirālayama sāva galavannāsē (p. 1034) - Like snakes shedding off their dry skin without any effort.

Makuluvaṇ kā kā deyak hū vannaśē (p. 889) - Like the things eaten by the spiders turning into web strings.

Kavudaṇśē suruṇṇa gasā kana bāvin (p. 909) - Plunging at something to eat like the birds called kavuda (or crows).

Ballan lavālā hūran luhubāṇḍavannāsē (p. 996) - Like driving off pigs by employing dogs.

Yamsē kapuṭuvō batpāṇ labanū nisā bitakkan ādiyē hinda taman kerehi sāka keretī sitā ē disāva nobalana baṇḍuva nidannāsē (p. 908) - As crows when in need of rice and water positioning themselves at corners, but pretending to be asleep to remedy suspicions.

Bat nolabana balumulu udubirum burannāsē (p. 789) - Like dogs barking to the sky when they are hungry.

Kotāna gāsuvat ballan payak osavāgannāsē (p. 807) - Like dogs raising a leg irrespective of the place (on the body) where they are hit.

Mēgha nāda pamaṇakin daru sampat ladin kekiman balavatva satuṭuvannase (p. 77) - Like the she flamingoes with offspring getting excessively delighted at the mere sound of thunder.

Also see under Myths and Legends.

#### Astronomy and astrology:

Adhōmukha nakatin sāstrayata patangattāsē (p. 487) - Like

commencing studies at an inauspicious time.

Rāhu asurindu se (p. 82) - Like the king of the asuras called Rahu.

Rāhu asurinduṭa laṅvū saṇḍa menda (p. 92) - Like the moon that has come close to the kingly Rahu.

Yugāṇḍuru mudunaṭa pāmiṇi dahasak rasiṇi babalana lahiru maḍalak men (p. 153) - Like the sun with its thousand rays shining on the summit of Mount Yugandara.

Nakat taru pirivarā nikmuṇu saṇḍa paridden (p. 63) - Like the moon advancing surrounded by the auspicious stars.

Pera depoye saṇḍa paridden (p. 63) - Like the moon in its first two phases.

Ahasa bhajanaya karana saṇḍa paridden (p. 857) - Like the moon that keeps always in the sky.

Nakat taru balannāṣe ahasa bala balā (p. 914) - Looking up to the sky as if watching the auspicious stars.

#### Archery:

Hidaṇḍu mitiyakin hī dandak hayāgat kalata aduva penennāṣe (p. 54) - Like a bundle of arrows out of which some are taken so that it is left incomplete.

Vidalū hidaṇḍa ilakkaya vādagannāṣe (p. 800) - Like a shot arrow hitting a target.

Mallava poraṭa mallavayanṇa taram vannāṣe (p. 73) - Just as only wrestlers are suitable for wrestling.

Nirāyudha vat sapan va satanaṭa giya kenakun nosapan ekaku  
ata āyudhaya udurā gana ū ma māruvā sē (p. 70) - Like an unarmed  
person having gone to the war and, seizing an unwarlike person's  
weapon, killing him.

Yamsē muva vāddek nidāpī kalāṭa dada mas varadinā heyin  
nidi durukerēda (p. 761) - Like a deer hunter who keeps awake  
thinking that if he sleeps he will miss his prey.

Satan berak men (p. 876) - Like a war drum.

Rā āndurehi valāṭa vidapū hī daṇḍu men (p. 980) - Like  
arrows flung into the forest in the darkness of the night.

Saṅgrāma bhūmiyāṭa vannāvū ātu satara disāven ennā vū śara  
prahāraya kṣamā karannā sē (p. 242) - Like the elephant who went  
to the battle field and warded off the arrows directed at him from  
four quarters.

Satan bimāṭa pāmīni yuddhakṣamavū ātu ē ē tānin avut āṅga  
vādagat hī daṇḍu ivasannā sē (p. 993) - Like the elephant going  
to the battle field and bearing the pain of all the arrows flung  
at its body.

#### Myths and Legends:

Megha nāda pamanakin daru sampat ladin kekinnan balavat va  
satutu vannā sē (p. 77) - Like the she flamingoes with offspring  
getting excessively delighted at the mere sound of thunder.

(Also see under Animal Behaviour.)

Ruvanin piruṇu sakvalak sē (p. 90) - Like a universe filled  
with gold.

Kaputaṇ hā bakamūṇaṇ vairaya menda (p. 106) - Like the hatred of crows and owls.

Komgas saḥā valasungē vairaya menda (p. 106) - Like the hatred of the kom trees and the bears.

Kaḡavisunantaṇ haṇḡdekak nāttāsē (p. 711) - As unicorns do not have two horns.

Kaḡa visunu haṇḡgak sē taniva visīma yahapataya (p. 1005) - Solitude is beneficial like the only horn of the unicorn.

Dakunu muḡuḡu gamangat nāvak men (p. 721) - Like a ship setting sail in the south seas.

Uturu kuru diva bataksē (p. 725) - Like a rice meal from the island called Uturu kuru.

Ruvan vāsi bohōdenāṭa prayōjana vannāsē (p. 1023) - Like the gold showers beneficial for many.

Ākāsa gaṇḡāva bimataṇ bānak men (p. 913) - Like bringing the ākāsa gaṇḡāva (the imaginary heavenly river) to the earth.

Satara maha divayina eka pāhāra vasnā vāssak men (p. 913) - Like the rains that shower upon all the four great islands.

Polova palāgena naṅḡi kaprukak vāṇivū (p. 1065) - Like a kapruka (a certain heavenly tree that fulfills all wishes) that had shot up out of the earth.

#### Classical texts and references to languages:

Bandhula mallayan vidi eka hiyen licchavi rajun paṇsiyaya vit kāvāsē (p. 86) - Like the defeat of five hundred Licchavis with one arrow shot by Bandula malla.

Asaññāta namaḡe saññāmaya nopenuṇāse (p. 655) - As no virtues are found in the unpious monk.

Tavtisa devlovata apahāsa karannā vāhivū (p. 68) - Like insulting the Tavtisa deva world or the heavenly world.

Kevattayanta damālū māṇika Mahaus<sup>h</sup> adāyan kara giyāse (p. 93) - Like the gem thrown at Kevatta going to Mahaushadha.

Sinasenta niyālu dat dāka pilikul visin menehi kala Tissa terunse (p. 849) - Like the elder Tissa who contemplated transcience at the sight of the teeth that were showing laughter.

Demala dannā kenekunta demaluven kathā koṭa liya hena kenkun sambhavūvase (p. 87) - Like a person who has a knowledge of Tamil meeting a person who can speak Tamil.

Bhuridatta jātakayehi vādi bamunā nāga sampattin pirihi kalu dākadama handāse (p. 860) - Like the vādi bamunā (the leader of the Vādda tribe or hunter tribe) in the Bhuridatta Jātaka story, wearing black clothes at the loss of his retinue of Nagas.

Viśākhāvan purvāramayata kala pari tyāga<sup>ya</sup> se (p. 1036) - Like the donation of Visakha to the Purvāramaya.

Anepidusitāṇan devramata kala pari tyāga<sup>se</sup> se (p. 1036) - Like the donation of the treasurer Anepidu to the Devrama.

Dharmāsoka rajjuruven sūvasū dahasak vihāravalata kala pari tyāga<sup>ya</sup> se (p. 1036) - Like the donation of King Dharmasoka to eighty four thousand viharas.

#### Science and medicine:

Yakada molok vanta ginima taram vannāse (p. 73) - Like the

iron that needs fire for softening.

Behet nokāma sanhindena ledatā behet kā duggannāse<sup>1</sup> (p. 89) -  
Like troubling oneself by taking medicine for a sickness that requires  
no such treatment.

Yamala gāvet gāvet muvāt balavat vannāse (p. 657) - Like  
(a weapon) getting sharper and sharper on applying to a metal.

Huṇa āttavunṭa tiyāmbārā kaṇṭa kiyannāse, sem āttavunṭa uk  
sakuru kaṇṭa kiyannāse mēha āttavunṭa tel anubhava karaṇṭa kiyannāse,  
vaṇa āttavunṭa mivini anubhava karaṇṭa kiyannāse (p. 652) - Like  
asking a person to eat cucumber for fever, and asking a person to  
eat molasses for phlegm and asking a person to take oil for diabetic  
troubles, and like asking a person to take venison for wounds.

Kapuru hā tāmbili pān anubhava karana kala virasa nātāt  
pasuva dukvannāse tel hūru mas hā kiri anubhava karana kala mira  
vuvāt pasuva dukvannāse (p. 846) - As the camphor and the juice of  
king cocunut, though tasteful at first, gives pain later and as the

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1 Duggena gana siṭinawā and Duggana hiṭina nisā:  
The phrase occurs in the Kandyan Sannasas ('It is a frequent  
wording in Kandyan royal grants. The word duka is  
peculiarly used in the Kandyan district. It means love  
with the Kandyans and sorrow with the Low Country Sinhalese.  
The phrase therefore literally means 'served with love'.  
In the Low Country, the Sinhalese would render it as  
'stricken with sorrow.' In English it corresponds to  
'faithful services rendered to the State.' Journal RAS  
(Ceylon), Vol. XVIII, No. 54, 1903, p. 14. The article  
entitled "Two Ola grants of the Seventeenth Century" by  
T. B. Pohath.

sweetness of a mixture of oily pork and milk though sweet at first gives pain later.

ādi..

Madhu meha/āttavunṭa upadanā daruvantat meha āttāse (p. 850);

Like the offspring of diabetics inheriting the sickness.

Vāṇḍata behet dunnāse (p. 784) - Like treating barrenness with medicine.

Yamse yakadīn ātīvu mala ema yakada kā nasaḍa (p. 904 -  
Like the rust born out of iron destroying it.

Āmbulekin malakadak nātivannāse (p. 1063) - Like cleaning rust with an acid.

#### Humour:

Kāṇavil ballan sinha nāda karanta sitāt kāṇavil haṇḍama haṇḍannāse (p. 71) - Like foxes trying to roar like lions but failing and crying in their own way.

Sinha sam perevi kāṇavilunṭa sinha taram nāttāse (p. 74) -  
Like foxes in lions' skins but devoid of their habits.

Kaṭa mahat kenekun noek bat pidin ekvītama gālapi yannāse (p. 82) - Like a big mouthed person swallowing lots of rice at one instant.

Tun masak manmulāvu kenekun samasak manmulāvu kenekungen man vicārannāse (p. 652) - Like a person who has lost his way for three months enquiring the way from another who had been lost for six months.

Āmba vicālavunṭa del kiyanāse (p. 70) - Like suggesting

breadfruit to those who asked for mangoes.

Pānsāliye kimbulān dak. na ekek vanniya (p. 802) - Like a person showing crocodiles in a pot of water.

Nosiṭinā gerisarak bāṇḍagena kiridōṇaṭa yana ēṇḍēraku men (p. 814) - Like a shepherd trying to milk cattle who would not stay in one place.

Hini daṇḍu nāṭiva nāgga hāki tāṇaṭa hini bāṇḍa duggannāse (p. 89) - Like taking the trouble to climb a place with a ladder when it can be climbed without.

Nomilayē gata hāki bāṇḍuvaṭa mila soyā duggannāse (p. 89) - Like taking the trouble to find money to buy a thing that could be obtained free.

Piriminta gāṇu palaṇḍanā taram novannāse (p. 83) - Like masculine guises unsuited to women.

Sevel galaka yana gamanak sē (p. 651) - Like walking on a slippery rock.

#### Customs, rituals and beliefs:

Batin sāda viṇḍa siṭiyavunṭa bulat devā sādaya nimavannāse (p. 62) - Like ending up a meal by giving betel.

Nirarthaka katha ki pavin goluvuvāse (p. 71) - Like being born dumb as a result of frivolous talk.

Aruma nodat deyaka ālma nāṭṭāse (p. 74) - Like not attaching oneself to a thing which one does not know of.

Kaṇṭa ena ballanṭa asuru gasā sāda karavannāse (p. 69) -



Like becoming friendly with dogs by snapping fingers when they come to bite.

Magulata gasana bera avamagulata perala gasannase (p. 834) - Like playing the wedding drums at a funeral.

Anunta amutu bat dena kalak men (p. 847) - Like giving a person an additional rice meal.

Kavudu boyakata karana upasthanayak men (p. 1087) - Like the offerings made at a kavdu bo tree (a tree planted by the droppings of the bird called kavuda).

Yakaduranta lanvu pisacayaku menda (p. 92) - Like a devil who had got close to an exorcist.

Mi bandinta kal yanabavamut bandi mi salanta kal noyannase (p. 836) - Like a hive which takes a long time to make but a short time to destroy.

Eka vitaka hiru dekak pahalavuvase (p. 819) - Like the appearance of two suns at the same time.

Manikeka avunana nil palas huyak men (p. 825) - Like a blue thread used to string a gem.

Bambalova ganu nattase (p. 803) - Like the absence of women in the Brahma world.

Ranga mandalakata komalin sema (p. 813) - Like comedians on a stage.

Asu asu bana valle liya sitata nagannase (p. 914) - Like retaining sermons in the mind by writing them on the sand.

Day to day life:

Kunu labbeka ātulak sē (p. 1088) - Like the inner side of a bad gourd.

Dara dandē molok gunaya nāttāse (p. 1089) - Like a log of wood devoid of softness.

Bat kana tāna balāhindat ulak pamanak nolad balleku paridden (p. 70) - Like a dog who had not even obtained a mite of food though he had waited for a long time at a place where there is a lot of food.

Pāna āti kalata ānduru nātivūvāse (p. 92) - Like the dispelling of darkness with a light or lamp.

Veleṇḍam nokala kalata vastu nāttāse (p. 37) - Like being poor when one does not practise a trade.

Yamsē vaḍuvō kalu hū gasālā halamanā tān sāsa haridda (p. 768) - Like carpenters making use of black string lines to level timber.

Yamsē ratha pādimehi daksha vū riya āduro itā vahā duvana rathayak vahā yā nodi taman kāmāti tānata pamunuvā ganidda (p. 878)- Like skilful drivers controlling their vehicles even at a very high speed.

Galatala vata vāssen prayōjana nāttāse (p. 860) - As rains are profitless on rock.

Ves valanta anik vesak gattāse (p. 858) - Like making one guise cover another.

Molavālū gini mahat vū kalata nivaliya nohennāse (p. 1035) -

Like the inability to extinguish fire when it becomes bigger.

Putaku valeka hena niyāva bala balā osavā nogena siṭṭinā  
mavaka men (p. 70) - Like a mother who watches and does not react  
when her child falls into a pit.

Soyā yana beheda peramagama dutuvāse (p. 78) - Like seeing  
on the way the medicine one went in search of.

Pānin gini nivannāse (p. 887) - Like extinguishing fire with water.  
Gini piṭa gini lannāse (p. 887) - Like adding fire on fire.

Though Dhammasena shows an originality in the use of  
similes as a literary device, some of these similes must have  
existed in earlier works too. Some of these similes can well be  
considered as originating through Buddhism or through Indian  
philosophy. Mrs. Rhys Davids, while classifying similes in the  
Nikayas, states that 'a study of Buddhist similes may serve to  
aid in following with sympathy and intelligence the views taken by  
Buddhist thought, and Indian thought, generally of the problems of  
life and conduct...'<sup>1</sup>

As Gonda observes, 'the Indians, too, knew from olden times  
that good but difficult lessons may be made interesting and  
intelligible by telling fables and parables and that short similes,  
drawn from the natural scenes and from everyday life and other such  
like expressions are capable of calling up in the memory similar

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1 Mrs. Rhys Davids, *Similes in the Nikayas*, JPTS, 1906 - 1907,  
London, p. 56.

facts and events that may elucidate the subject matter of the teaching. They knew that these similes throw light on that matter by way of analogy. It must be added here that they are not invented by teachers but that a number of them is founded on popular wisdom, on popular belief and institutions and on folk studies...'<sup>1</sup>

Further, Gonda believes that, 'a good deal of these similes have an aesthetic effect too, that for instance the Buddhist parables and similes possess a perennial charm which has won for the teachings of Gotama the Buddha their age-long hold over all the countries of their adoption...'<sup>2</sup>

Dr. Hettiaracchi is of the view that these similes of Dhammasena function in various ways to make the reader remember and retain in the mind whatever is said, to clarify more what is said and also to evoke humour in the mind of the listener and the reader and to portray a particular person in a humourous way.<sup>3</sup>

Thus it can be said that the characters, situations and various similes employed by Dhammasena in SRV differ from those of DPK. As observed by Liyanagamage, 'SRV is written in easy prose and the author has taken liberties to draw heavily from then current folklore and similes and parables intelligible to the unerudite readers. And thus the translation is not restricted to a rendering into Sinhalese of the original work.'<sup>4</sup>

1 J. Gonda, Remarks on Similes in Sanskrit Literature, Leiden, 1949, p. 85.

2 Ibid, p. 85. Sangarawa

3 D. E. Hettiaracchi, Sahitya/, Colombo, August Issue, 1958, p. 57.

4 Amaradasa Liyanangamage, The Decline of Polonnaruwa and the Rise of Dambadeniya, Colombo, 1968, p. 176.

The difference between the two works enables us to judge Dhammasena as a writer who possessed not only the skill to enrich the narrative but also an understanding of the various facets of human existence. This helps us to conclude that Dhammasena is not merely a translator of the DPK, but a creator of a literary work with a fresh outlook. And this fresh treatment accounts for the modernity of his work.

The mere fact that SRV is read with great pleasure and admiration by readers of today and the constant discussion of the stories in it and recreation of some of them in the form of drama, poetry and other branches of creative writing, in terms of modern techniques, proves that SRV remains modern for all times.

In comparison we see that Sinhala works such as 'Dharmapradipikā', 'Amāvatura', 'Saddharmaratnākara', 'Saddharma sarāṇa sangraha' have not been received so warmly for so many centuries. The fact that the stories of SRV do not belong truly to the Sinhala soil was discussed in one of the early chapters, but in the process of writing down in Sinhala, the contents have acquired some inevitable influences from the Sinhala society. Also the fact that this work has been read for seven centuries, shows it to be a genuine product of Sinhala society.

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